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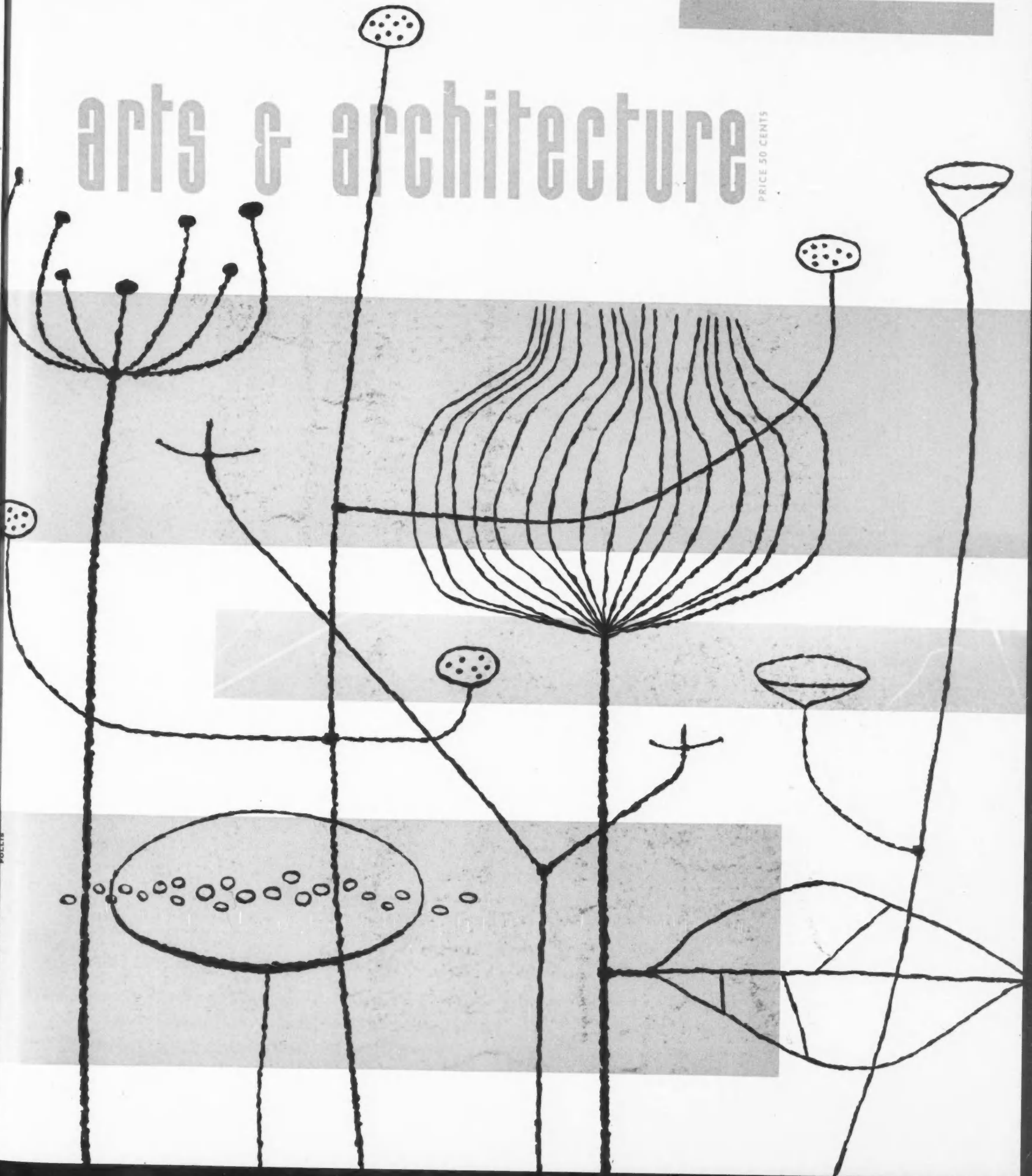
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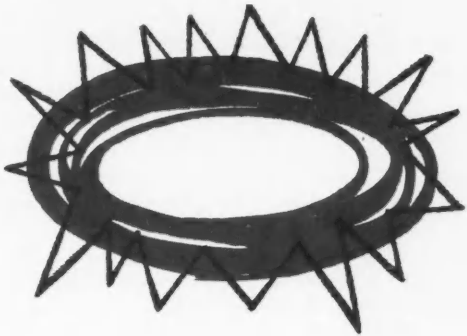
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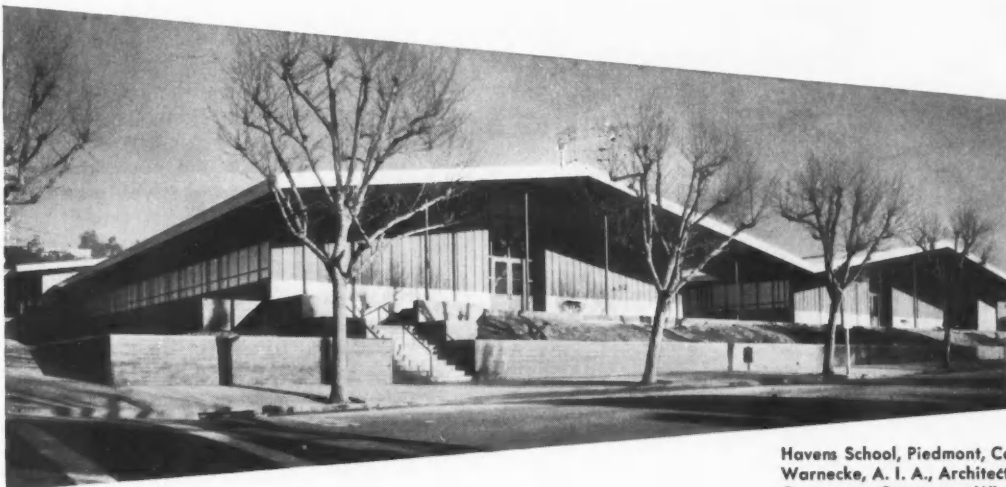
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MUSIC

PETER YATES

THE WASTAGE OF PROFESSIONALISM

Next January 15—have me in your thoughts—I am to lecture, at the Arizona State College in Tempe, my subject The Art and Pleasure of Being an Amateur. I might almost have called it, the Art and the Necessity.

To speak about professionalism would be easy enough. The subject spots readily into focus, is its own Toscanini. Whatever is done well the professional aims to do as well, if not better, according to precise, acknowledged standards of accomplishment. If he fails, he is still professional, but a failure. He is a failure because there is nothing else that he can do, being a professional. It is the end of him; he is a hack.

Many such are in music, musicians unneeded, unwanted, aimless, violinists still practising through by memory their one concerto, teachers who have ceased playing, the proletariat of the Musicians Union, solitary curates of art in every continental hamlet. Nature does not provide for them; society has only an exiguous toleration of them. The teacher's gift, once the measure of his superiority in kind, is now directed mainly to children. If they belong to a musical group or organization, they must cater for survival to unmusical appetites. Whatever they have left of ambition, or of pride, has been curbed, narrowed, driven inwards, forbidden to express itself in freedom, at the price of survival. This is no less true if the violinist plays among the back chairs of an orchestra, or the pianist supports himself—more often herself—upon a weekly stint of fifty pupils. Prosperity in such circumstances is not pride; income is not accomplishment, creatively considered. The violinist eyes the conductor in scorn and often in derision; the teacher seeks out and encourages, as if cherishing a remnant of her own once blooming personality, the pupil who has talent. But the conductor holds the podium, the violinist does not; the pupil who has talent will become, if interest survives adolescence, usually it does not survive so far, another music teacher.

The author of The Concise Oxford Dictionary, whom I find an unintending ironist, condenses the fallacies of professionalism in his definition of the verb, *Profess*: "Lay claim to (quality, feeling,) pretend (to be or do), as they p. extreme regret, does not p. to be a scholar; openly declare, as they p. themselves quite content, I p. that this is news to me; affirm one's faith in or allegiance to (religion); make (law, medicine, flute playing, the flute, &c.) one's profession or business; teach . . ." Not one word about pleasure or enjoyment. Being a professional has nothing to do, one presumes, with taking delight in that which one professes. The word "profess" has as its first meaning a sort of hypocrisy.

Genius does not often occur singly or in isolation; it requires a society; it does not exist without the inward participation of a parent, friend, a wife or husband most often, or a child. Whenever we serve what is creative, we assist potentially at the birth of genius. And what does a generation leave us for good, after it is gone, except the product of its genius?

But this is not the aspect of professionalism. I came across recently a catalogue of artists put out by one of the big national concert organiza-

(Continued on Page 6)



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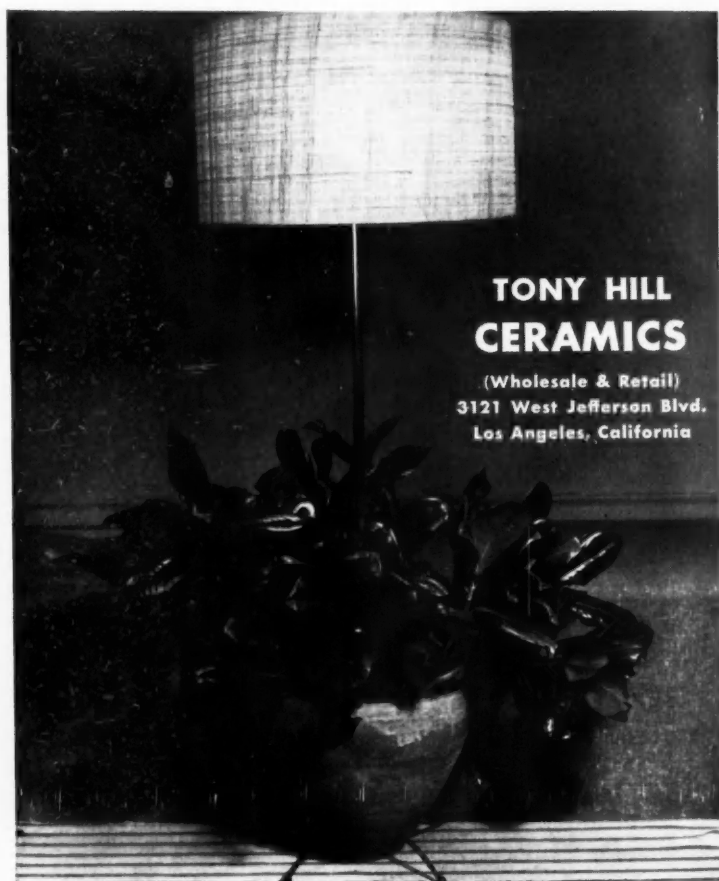
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MUSIC

(Continued from Page 4)

tions: pages of bright-faced young male pianists, the very tip-top of the crop, chosen for looks, presentability, ease of manner with a hostess or when cornered among women at an after-concert party around midnight. Equable above all else, capable of reproducing the same routinized performance at who knows how many one-night stands. Not many girls in that group; the going gets too rugged. Girl singers may travel but girl pianists belong at home, raising a family and giving music lessons. Female violinists are not very welcome, but there are some. In that democracy of postage stamp photographs only a few faces are middle-aged. Theirs are the names we recognize and debate when speaking of performance. Not many of these bright young faces will be known by middle-age.

Of the hundreds of thousands of children who have studied music on this continent during the last two decades these are the survivors who have made their way to the top. These have and reflect the glamor of accomplishment; they are prisoners of the currently accepted repertoire, which is happily larger than it used to be, and of their business agents. They are prisoners of success and will be, most of them, its victims. They hasten about from booking to booking, from continent to continent, from one season to the next. In such company better not to be burdened with wife, husband, or children; a home may be supported but is seldom lived in. If, poised before flight, one of these admired persons should sit near you at dinner in professional company, you will hear from him (or her) little talk about arias, sonatas, concertos, the new music, interesting points in playing. Not that shop-talk is in any way eschewed; it is all talk of shop, tours, hotels, conductors and their failings, great men of an earlier decade with whom one has associated and whose name one can parade, the principal managers, the traveling conditions, the bugs that drop on one in South America, strung upon a faint boasting of engagements, festivals, and dates. On occasion, in the right company, they will also speak of music, a sort of reminiscence. Of course there is a good deal of huffing and bluffing before the public.

The professional musician who shows an interest in anything outside the current professional acceptance risks his reputation by eccentricity. If he performs a new sonata or a new concerto, he prefers it should sound difficult but safe. If he puts in time learning and preparing the better music that is being written during his lifetime, he has his satisfaction for his pains. One such public performance, if he can find opportunity to play it, may put him definitely on the sidelines. If sufficiently unknown, interested, gifted, young, he may risk one gratuitously unknown and tough composition for the notoriety it brings him; if fortunate, he hastens back from Bartok to Tchaikovsky and the bigger, safer, more profitable audience.

The majority are content to accept the limitations for the sake of the success, do not indeed recognize any limitations, having been trained from an early age to concern themselves with nothing but the technique of their instrument and the main chance. Tchaikovsky pleases them not only as well as Bartok but much better. Oh but I could tell you tales! It is at this point that suffering begins for the elect. "A grown man," Schnabel once snorted, before playing a recital, "and doing work like this!"

There is the evening I spent listening to an eminent young pianist, now firmly established at the level where one plays concertos with the best orchestras. Invited to read trios with two others only a little less eminent than himself, he erupted at the end of every movement in denunciations of his host's piano and was only by flattery persuaded to continue to the end of the third piece. In the fullness of his ego he desired a piano with a proclamative tone, even for chamber music; and I was interested to observe that, in struggling with a piano that would speak but not shout, he reverted to the finer discriminative rhythms and phrasing of his early reputation. He did not appear to be aware of this or to value the skills that enabled him to do it. I do not expect to hear him play so well again, and to the present I have not. He has covered up his early style in vulgar assertion.

The wastage of professionalism fills the Sunday pages of the New York Times and Herald Tribune with as much publicly announced music-making as the greatest centers of Europe a century ago offered in a season. More, in fact. The spring-legged critic bounces from hall to hall, snipping concerts, taking in his dozens of *Appassionatas*, his annual quota of the favorite symphonies, recording the evolution of musical taste as one might note the growth of tree rings.

He is grateful to hear new music, but having no useful opinion concerning what he has heard usually derides it. On the periphery the new music groups and the old music groups garner praise and objections, their programs designed as often to cram in novelties as for taste. There is too much of everything, too much desire of reputation masking as achievement. The audience is as professional as the players, as seldom capable of naive delight.

In this morass of frustrate talent and diseased ambition the young performers and composers hurl themselves by dream and effort, hundreds failing for each one that succeeds, the returning failures acceding to what they and their mentors consider the honorable verdict of society by hiding away and eventually giving up their single talent. If the verdict is not acceptable, what else is one to do? Beyond the great city the many thousands of unknown musicians read in newspapers and magazines what is happening under the only bright lights that count; they withdraw themselves from music, accepting failure as the one alternative.

The wastage of professionalism is not only the too much that is done at one time in one place, the eagerly prepared and built-up recitals played at great expense, for the sake of printed notice, to an audience huddled in a corner of the floor-space; it is also the infinitely more that is not done elsewhere, the narrower limitations, prospects, and opportunities of the provinces.

It has been often enough remarked that our intensively developed national success-psychology offers no alternative to success. There is always room at the top, so says the popular legend. There is not room enough, and there cannot and should not be room enough at the top for all these thousands. Must the alternative be breakdown, destruction of spirit?

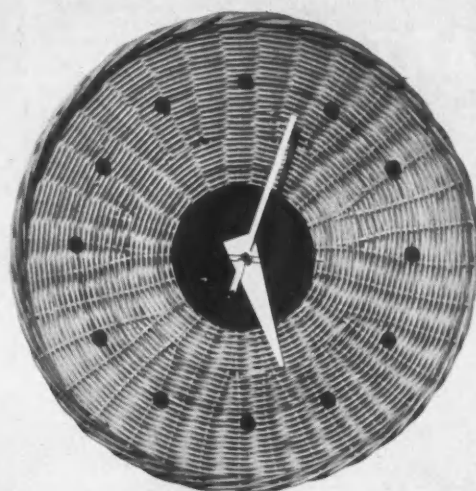
We claim to desire only what is perfect, and we claim to know the best, yet our choice is made among no more than a few hundred solo performers of all instruments, including voice, and a few orchestras. Are we really discriminative, or is it that we prefer without searching the selections of the music entertainment business? About the genius of a few players we are nearly all agreed; these are not in question, and they are mostly Europeans, products of a society more genial towards art.

For most of us who consider this problem seriously the solution is not to be found by passively relinquishing our local autonomy in favor of New York or by patronizing the thin stream of talent channeled to us by the booking agents. The solution must begin at home, among our own musicians, our own artists, in our immediate neighborhood. We need to create among ourselves an enlightened amateurism, a local chauvinism if you please, as if our nation were a dozen or two dozen nations, each fiercely competitive and proud of its native talents. Instead of national contests flinging their survivors at a single jaded public in New York, we need in every community local societies dedicated to the propagation of talent that will never need or be expected to fight its way to the top. How will such talent support itself? the realist queries, himself more than he realizes another victim of the same national frustration. Those obvious commonplaces we all utter concerning failure: have you ever stopped to listen and consider what they mean?

Have you ever thought to count up the European music festivals, how many different cities sponsor them, festivals even in small towns? These, you will reply, being a realist, are directed towards the tourist. And in America we have festivals, Tanglewood, Aspen. Yes, and there is the little town of Stratford in Ontario, that nobody but its inhabitants had heard of until it brought forth a Shakespeare festival with native talent, which like the other festivals is now rapidly commercializing itself and losing innocence. Stratford lies on a major tourist route, between Toronto, Buffalo and Detroit. More tourists stay and travel on this continent each year than go to Europe. And we have our Bowls, not enough of them, not always in good taste, some very potent. They are not entirely at the disposal of the concert agents. The cost of festivals and bowls is high; local support may be small and is usually private. Big names draw crowds, and local names do not. The urge to increase the audience by depressing the level of performance conflicts with the desire to make these centers each an apex of communal exaltation, of esthetic leadership.

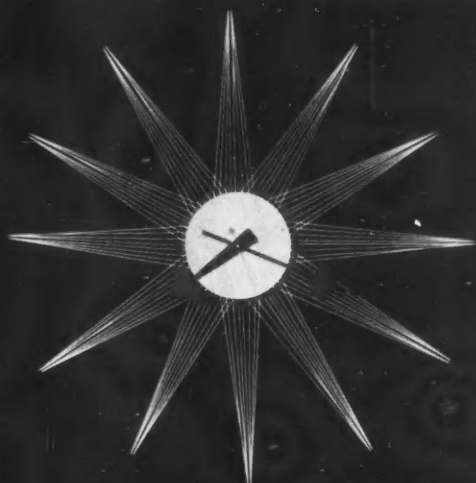
Look up your program books and count on your fingers, one hand will suffice, the number of artists resident in your community or living nearby who have appeared as soloists with the orchestra or at the festival or concert series or bowl that you support.

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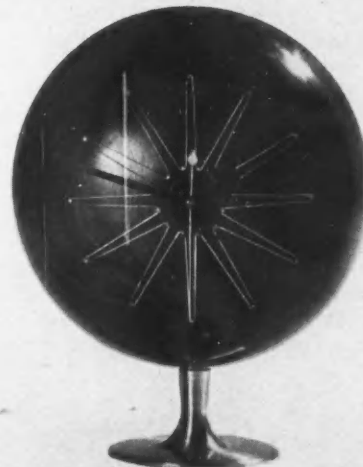
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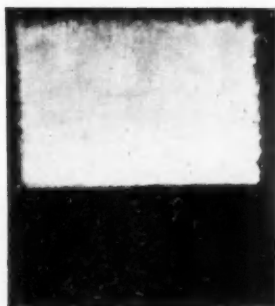
ART

OTIS GAGE

Mark Rothko showed his paintings for the first time in four years in the New York area at the Sidney Janis Gallery. From an artistic point of view, it is difficult to see why Rothko has been reticent to exhibit in group shows: his pictures are not of a fragile type that would have been crushed in the hurly-burly of a gathering of his peers; they would have made their point anywhere.

The first impression which this group of Rothko's paintings makes is that of large, calmly disposed masses of color. The paintings are large in a real sense: the smallest, *Violet Center*, is 69½ inches high and 40½ inches wide; the largest, *Yellow Expanse*, is 9 feet 9 inches high and 12 feet 4 inches wide. Since most of them contain two color areas, these are necessarily large, too.

Characteristically, Rothko's canvases are divided into horizontal masses of color, one over the other, or into a square and a rectangular mass. These roughly orthogonal shapes may meet at a rather firm edge, they may melt into each other, or they may be separated by a narrow band of another color. The outer edges of these shapes feather off into a narrow band of color running around



Mark Rothko "Light Earth and Blue," 1954
Photograph by Oliver Baker

the outside of the canvas. The paint is applied very thinly like a dye, though now and again a coating of paint lies upon the surface. There are no felicities of drawing or brushwork or texture. The essential variations from painting to painting are those of color and of the size of the color masses.

The only picture that touched me was *Violet Center*, a large amorphous rectangle of violet separated by a pale streak of yellow from a smaller area below of orange, which melts into a red that, in turn, goes around the edge of the canvas. This picture has a certain painterly quality and achieves a luminosity and vibrancy of color which are, to me, the only possible effects that Rothko's approach can achieve. Of course, it is difficult to miss with violet, orange and a little red, and with other similarly related colors. It is probably because he thinks this picture too easy, too pleasant, that Rothko has painted most of his new pictures in earth colors and heavy blue-blacks and blue-grays. These paintings lie mute on the wall like the faded beginnings of some ancient temple decoration. This is, in fact, decorative painting, mural painting, architectural painting.

Since these paintings contain no references, allusions and inferences, I take it that Rothko meant to eliminate them. I experience, before the pictures, no sense of weight or weightlessness, no sense of dynamism or tension, and none of the metaphysical stirrings that others experience. On the painterly or compositional side there is just a little more than nothing, but for this minimal attempt I can



Anne Ryan "#3," 1951
Photograph by Oliver Baker

feel only a minimal interest. There is a calm and a correctness in the divisioning of the few areas of these paintings—and that is all.

Since the little iconography which exists in a Rothko painting must mean something, it can only mean that Rothko is a painter of the void. His corner of the void is colored. He has taken a position. If he reduces the number of his colors, he approaches Rauschenberg; if he brings his values closer together, he moves toward Reinhardt; if he hardens his edges, he moves toward Albers; if he introduces a brushstroke, he moves toward Cavallon; if he makes more divisions, he encroaches on Mondrian.

These are the dilemmas which may face Rothko, but they are not, as has been suggested, the dilemmas which face painting. The problem of how to paint nothing is, indeed, difficult but boring; the problem of how to paint something is difficult too, but interesting.

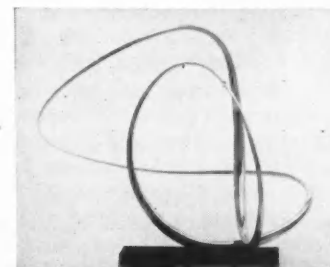


Corrado di Marca-Relli "Reclining Figure," 1954

Photograph by Peter A. Juley & Son

On a different scale and of another order of things are the collages of Anne Ryan, which were recently shown at the Parsons Gallery. Many are hardly larger than a playing card, and in that little scope is compressed a world of delicate charm and excitement, of nuance and shimmering color. Bits of paper, plain and fancy, bits of cloth, thread or other material that a woman may collect in a sewing basket or on a work table have been organized into firm patterns that make one think of Taauber-Arp devoid of all didacticism. Miss Ryan, who died a year ago, was able to work in a great range, from the close-valued collages in white papers to those employing full color and value oppositions. Her variety was endless and easy; she faltered now and then when she departed from rectilinear shapes, and she failed only when working in a large dimension. Her large collages often sound a thick, muffled note, while her small ones suggest Mozart in a music box. There is in her work a purity of intention that makes it the perfect feminine counterpart of Schwitters' work, and a total lack of that cleverness to which the collage, and sometimes even Schwitters, is prone. Like his collages, Anne Ryan's are permanent.

One would not trouble to mention Miss Ryan's oil paintings were it not that they shed some light on a much-avoided problem. How to understand the taste and distinction of her collages beside the clumsy, pointless oil paintings? The answer can only be: there is nothing harder to do in color than paint in oils, and very few people know how to do it. It is one thing to paste one color next to another; it is apparently quite another to paint two colors next to each other. Not that anyone is looking for difficulty for its own sake, but



de Rivera "Construction #1," 1955

that oil paint still seems to be the most challenging and the most rewarding medium we know.

Almost anybody can and does make a decent collage and the list of painters who use collages as studies for paintings grows longer every day. In these respects at least, the collage is serving the function that the watercolor used to.

A painter who has gone over completely into collage is Corrado di Marca-Relli, who lately showed at the Stable Gallery some large collages of primed, unpainted canvas, and several small ones of white paper. The canvas collages are in different tones of white, and since his work deals in figure and landscape themes, he is able to make actual distinctions between various parts and planes by means of separate pieces of material. His surface likewise develops an actual variety of texture from the thickness and the shrink-

(Continued on Page 10)

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ART

(Continued from Page 8)

ing of the adhesive. Very important in these white pictures is a black line which evidently appears around the forms as they are pressed into place. In several cases there resulted an unfortunate impression of a black and white DeKooning painting, arrived at by complicated means.

Marca-Relli's canvases are at once suave and strange. The former effect derives from the unity of color and from his excellent sense of spatial variety. The latter effect derives from his use of chunky, adumbrated forms which make his figures look like numbed, resigned hospital cases, heavily swathed in bandages; this effect was absent from his white paper collages which were elegant, inventive and completely personal. Marca-Relli is a clever and capable artist, but he must beware of getting involved with oddities.

José de Rivera has just shown a group of sculptures in chrome nickel steel—stainless steel—at the Borgenicht Gallery. While the layman may or may not fall under their spell, sculptors who use gentler or more tentative means cannot help but blink in amazement—and respect—at the technical mastery which these works display. De Rivera has taken a most tough material and has beaten, forged and welded it into elegant shapes, polished to the final degree, to the point where they become almost transparent and are visible only in terms of the strings of light that slide along their surfaces.

The sculptor's command of the material is here complete. De Rivera can make a simple, gently curving, tapering, hornlike shape, or a continuous rope of changing thickness, twisted into a knot of heavy forms which fairly growl. These pieces arrive at their special quality in those instances where a slender element whips out into

John Hultberg "Barricade," 1955
Photograph by Oliver Baker



space and returns; one of the most striking examples is a delicate circular loop of changing section which rises vertically from its base and at a certain point flings itself forward in a full, generous, space-encompassing gesture.

In making these objects, from which temperament and subjectivity have been erased, de Rivera has made an impersonal, austere and unflinching art which is yet not cold. Certainly he has made a way for himself along a path where very few sculptors are capable of following him.

John Hultberg, who won the first prize at the recent Corcoran Biennial, just had a show of paintings large and small at the Martha Jackson Gallery. Only thirty-three, he already has a marked artistic character and an interesting one. He has skill and a personal vision; both need refinement if he is to go beyond the striking impression he makes now. His work carries in it the seeds of repetition and self-indulgence.

It is by his vision that Hultberg makes himself felt. He paints strange landscapes of tumble-down shacks, or railway yards, under a heavy black sky. An immense snowball hurtles down this landscape. In the foreground is a paraphernalia of window frames and figure elements and, in the distance, of perspective lines and wings—"poetic" symbols—the whole rendered in black drawing relieved by thin washes of green and red.

In describing these pictures I have not described his most recent ones, which I prefer. These are predominantly black with luminous passages of green, blue and brown. There is less drawing of explicit forms and the brushwork is more interesting than in the others. Mysterious, ominous holes appear in these brooding pictures. Hultberg paints surrealist nocturnes.

When I said he was interesting I meant that he was interesting in the same way Matta is, though not in the same amount. He does not paint as well as Matta, nor is his vision as arresting. Like Matta he has great facility; but unlike Matta's last paintings, Hultberg's most recent ones show a readiness to discard the trappings of his earlier work and move on to areas more dangerous, more difficult, and closer to the heart of painting.

In spite of the indictments of the moralists, the general public continues to regard the cinema primarily as a distraction just as it has accepted the theatre and the illustrated newspaper.

The surprising thing is that relatively very little is known in any objective or scientific way about the influence which the cinema exerts on the daily lives of people. Yet this is a fascinating field of study which leads right to many of the most important psychological and social problems of modern man and his society. Much has indeed been written and said on the economic, social and cultural influences which appear to operate in the production of a particular film or which govern the choice and handling of themes by sections of the industry.

Many have speculated on the way the cinema makes people more or less contented with their lot, acts as an excitant to crime, influences the purchase of clothes, motorcars or refrigerators. Apart from the work of a handful of social scientists in Europe and North America, such pronouncements are relatively partisan, concerned with attacking or defending the cinema industry. Few have recognized the cinema as probably neither good nor bad in itself, but as at once a shaping force and a symptom of the age and culture which have given birth to it.

For want of objective studies we cannot even answer such a simple question as "Is this a good film for children?" In spite of great technical improvements, the progress of the cinema as an aesthetic, educative and recreational medium is at the mercy of trial and error. This may be excellent when it is the product of genius; and when circumstances—as for example in the 17th-century drama, in England or France—permit the inspiration of the dramatist to dominate his medium and to know his audience. In modern film production, however, circumstances are entirely different. A film is a collective phenomenon resulting from an only partly controlled interplay between producer, author, cast and a multitude of technicians.

Moreover, the lack of continuity in the actual production, the isolation of the film-making community from daily contact with its audience—an isolation which is as much economic as geographical—is likely to emphasize the elements of collective fantasy and remoteness from daily reality, without permitting an individual genius to dominate and refine them into a work of art.

Another circumstance of fundamental importance, psychologically and socially, is that of all forms of expression, the film is the one most

capable of producing illusion and the least dependent upon an active, imaginative effort in the spectator. The fancies which for long have charmed or terrified the imagination of mankind—ghosts, fairies, flying spirits, giants, witches, the materialization and the dematerialization of "solid" human beings, magical transformations of the physical environment—can be reproduced with an actuality far outstripping the limitations of the stage or of life itself. Films make the most dream-like events seem real and can upset all the physical laws or laws of consistency of character which actually operate in the real and everyday world.

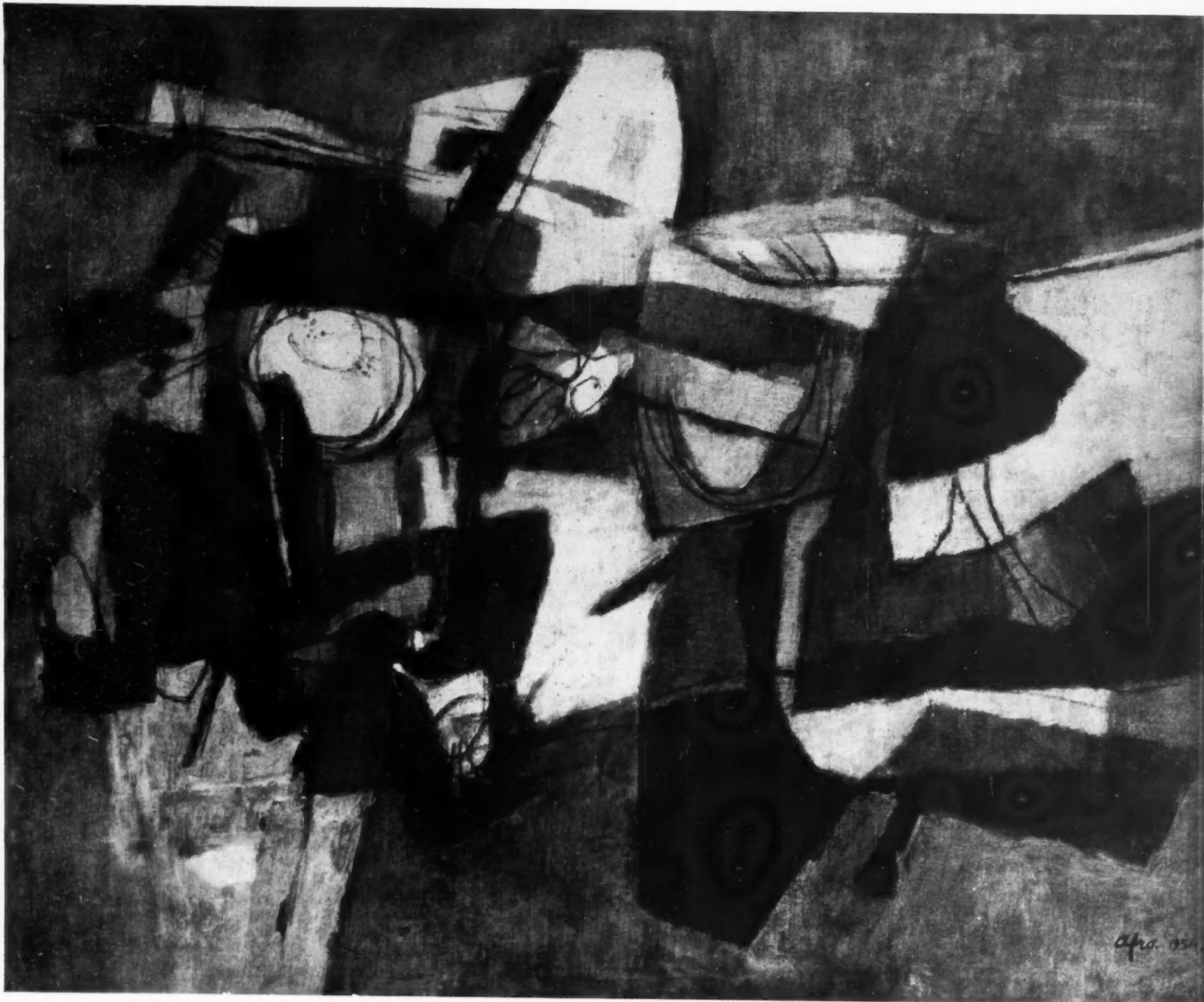
Most of us unconsciously or subconsciously are haunted by "magical" wishes, fears and anxieties which rise to the surface usually only in moments of fatigue or in dreams. Much of the appeal of art is to these at best barely conscious aspects of our emotional lives. At least some of the pleasures of literature and of the theatre are those which arise from the stimulation of fantasy and day-dreams. But the printed page, the illustration, even the actors on a stage, are sufficiently remote from actuality for us nearly always to be aware of the gulf.

The darkened cinema, and the moving shadows cunningly contrived may produce a situation akin to that between sleeping and awaking. Thus the instinctive elements upon which our emotional life is deeply based—such as fear, erotic desire, self-assertion, aggressiveness and the like—may be directly stimulated without our realizing that what we are seeing on the screen is not really true.

It is perhaps in this peculiar combination of the circumstances of film production and of an almost consciousness, that we have the central problem of the cinema and of its social influence. It is one of the most difficult to investigate directly, though attempts have been made by a series of indirect approaches.

Within certain limits, we tend to find in any film the things we look for, be it consciously or otherwise; and at least some of the pleasure a film gives us comes from the fact that it mirrors and excites our wishes and desires. If this is so, then the cinema's influence upon us and upon our lives will be limited to intensifying and shaping what is already there, at least in a latent form. The spectator is not in fact passive; far from it. The fact, however, that the film relies primarily upon the large projected image; that it takes place in a darkened auditorium; and that rapid visual stimulation coupled with relaxed

(Continued on Page 31)



Il giardino della speranza

doppia figura



Material from an exhibition at the Catherine Viviano Gallery, New York

AFRO BY LIONELLO VENTURI

Afro's recent works seem to be superior to those of the past because of a freer touch, a fuller harmony, and a richer color. If we use these works as a point of vantage we can more easily follow the journey he has taken to arrive at his present achievement.

Looking at these pictures, I try not to remember that I have met the man—and instead try to see the man as he is portrayed in the lines and shapes of his work. Too often we begin with the man in trying to understand the artist, when actually the opposite course—that of discovering the man in his art—has more validity, because any authentic creative work embodies the personality of its creator.

Each of these paintings has its own individual character, yet they are related to one another not only in composition, shape and color—but in style. They reveal the technical assurance of one who knows his craft well and paints with passion and precision. They reveal, too, a natural elegance—proof that the work has been done with ease and that problems of execution have been fully mastered. An honest sensuousness becomes poetical through subtlety of feeling and discloses the artist's need to use decorative forms even when he expresses himself most intensely (a result of the blending within him of feeling and understanding.) Lastly, they reveal an attitude towards the world which though timid in approach, becomes determined and courageous in the end, so that he contemplates his world with the same composure with which he has participated in it.

All this characterizes his works, as it does the personality of the artist himself: it gives value to his art, as it brings grace to the artist's life.

Afro did not always paint as he paints today. The development of his style has been gradual and has followed an internal logic of its own, notwithstanding the many and varied outside influences.

Born in Udine on March 4, 1912, he studied at the Lyceum of Venice and in 1932 had his first show at the Milione in Milan. The critics took notice of Afro's decorative style; indeed, some of the unfriendly ones stressed this fact so as to diminish the importance of the paintings. Of course art and decoration are one for Afro. Better still they are distinguished from one another only by the circumstances of the work, not the quality.

Today the concept decorative is not always clear. If it is to be set against constructive then Afro constructs uncommonly well and in a highly personal manner. If it is to be set against expressive then the self-portrait that is revealed in his work shows, it seems to me, that the expression is valid. Thus, Afro, in his best works from 1948 to the present, has effected a unity of the decorative, the structural and the expressive. And if in this unity it is the decorative aspect that is evident, it is because he brings third-dimensional motifs to the surface uninterruptedly—one of Afro's most gracious attributes.

In 1948 he had brought his personal style to maturity, a style which answers better to his

(Continued on Page 31)



Estate nell'orto

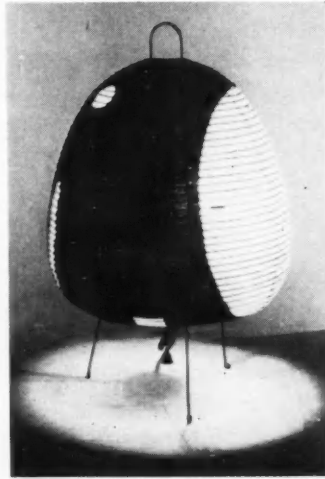
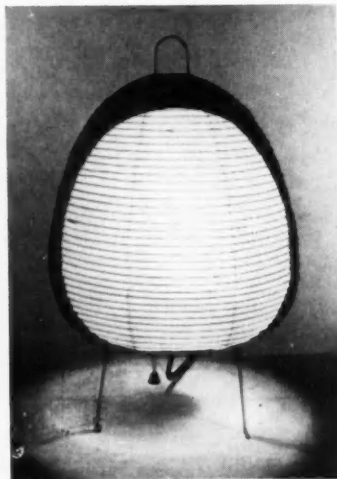
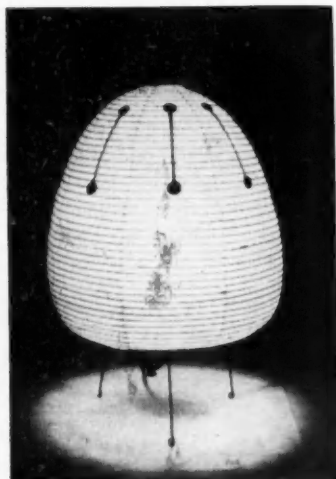
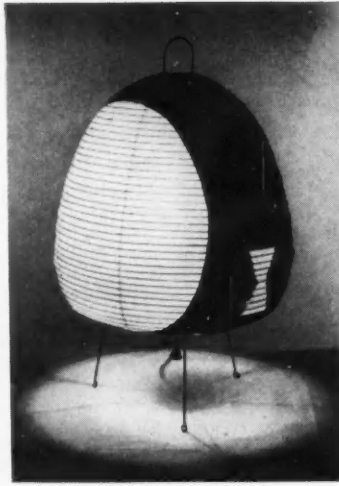
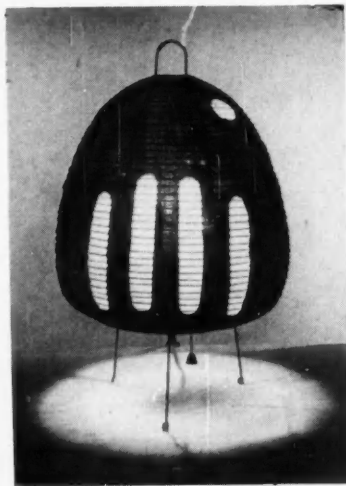
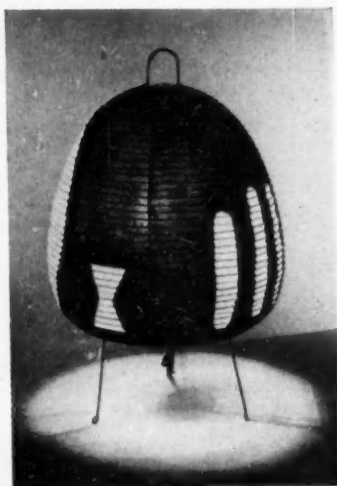


ragazzo col tacchino



el sereno

Lionello Venturi, editor of the magazine "Commentari", is known as the foremost critic in Italy.



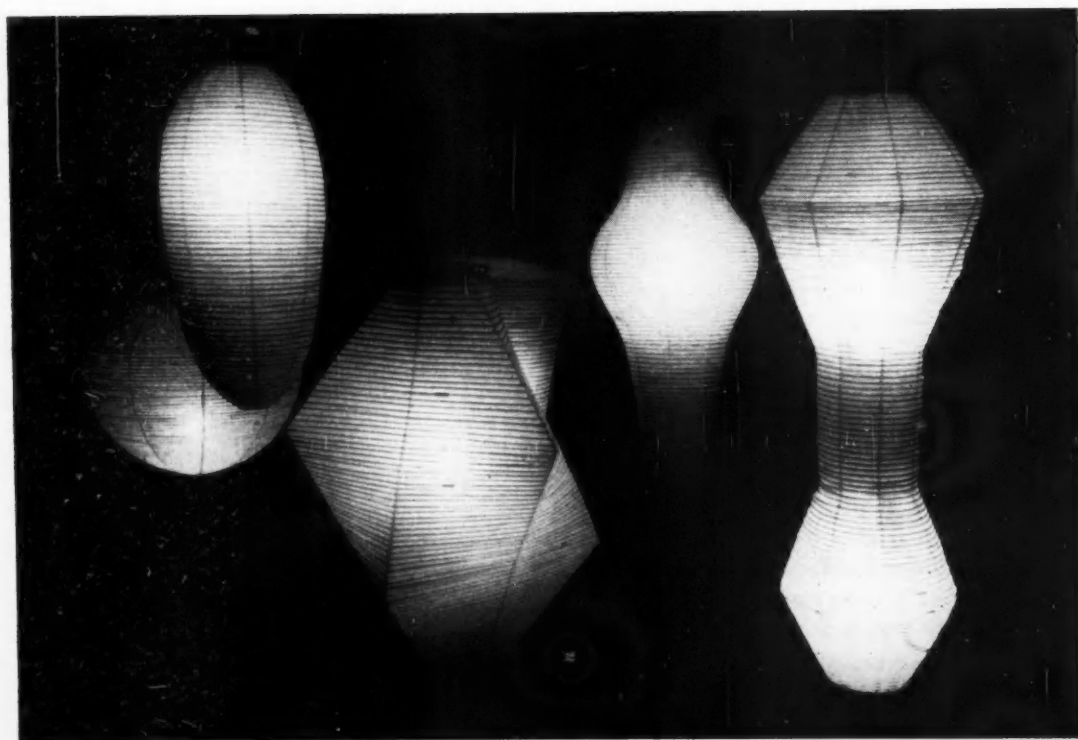
◀ The legs are so thin as to virtually disappear; they are no longer in conflict with the cord.

▼ The cord goes through a hollow jointed, extensible fishing rod with iron base. The extreme lightness of the paper above allows for the smallness of the base.

Floor lamps fill a variety of functions, not the least being that of sculptures.



Akari - Isamu Noguchi



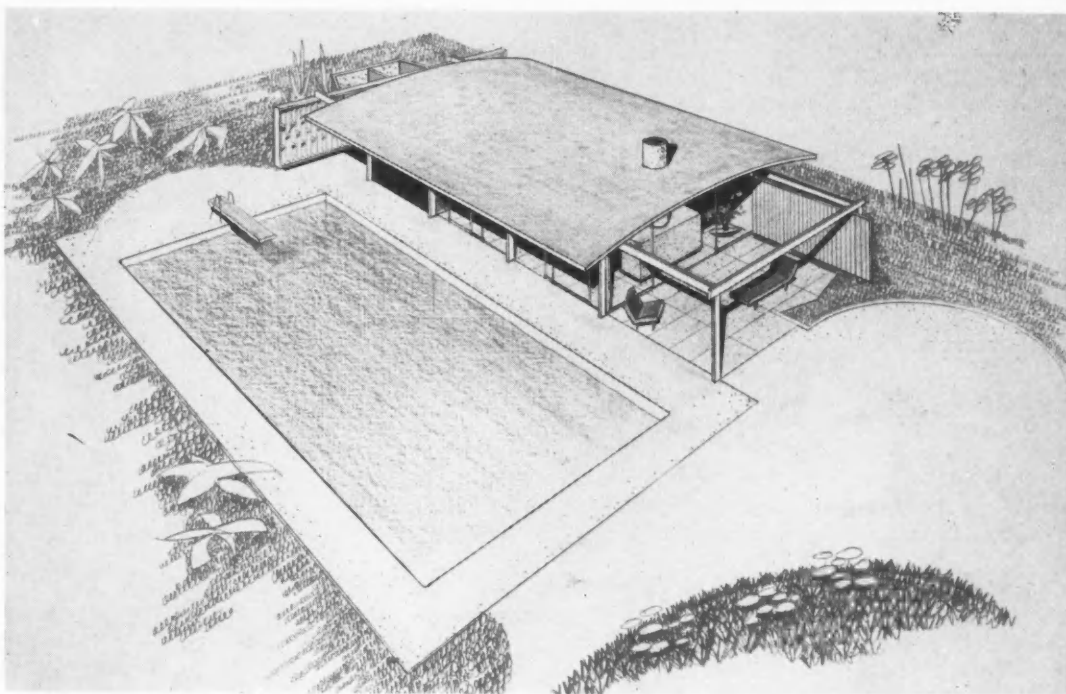
I conceived Akari in Japan during the spring of 1951, rationalizing electricity and lanterns, but it is more than that: a logical extension of my being in Japan and many years' interest in light sculpture, "Lunars." First, these were integrally illuminated sculptures or surfaces of reflected light; then, by 1947 my attention was diverted toward translucent luminous forms of plastics and so forth. The best known side-cropping of this period is the now prevalent three-legged lamp. Actually, my interest in Akari is other than that of a mere device for illumination. The use of lanterns happens to fit in my preoccupation with the quality and sensibility of light. This had to do not with general illumination, but with the luminous object, which like fire (like sculpture) has an evocative power.

Although the elimination of the reflecting surface may be said to remove sculpture as well, this is not a denial but a further extension of it. It is consonant with other trends today toward the questioning and negation of materiality. We grow to appreciate more and more the "less-thingness" of things, the less encumbered perceptions.

Akari in Japanese means light as illumination just as our word light does. It also suggests lightness as opposed to weight. The ideograph combines that of the sun and moon. The ideal

(Continued on Page 31)

The Akari lamps will be distributed by Bonnier's, New York, where they are now on exhibition.



3

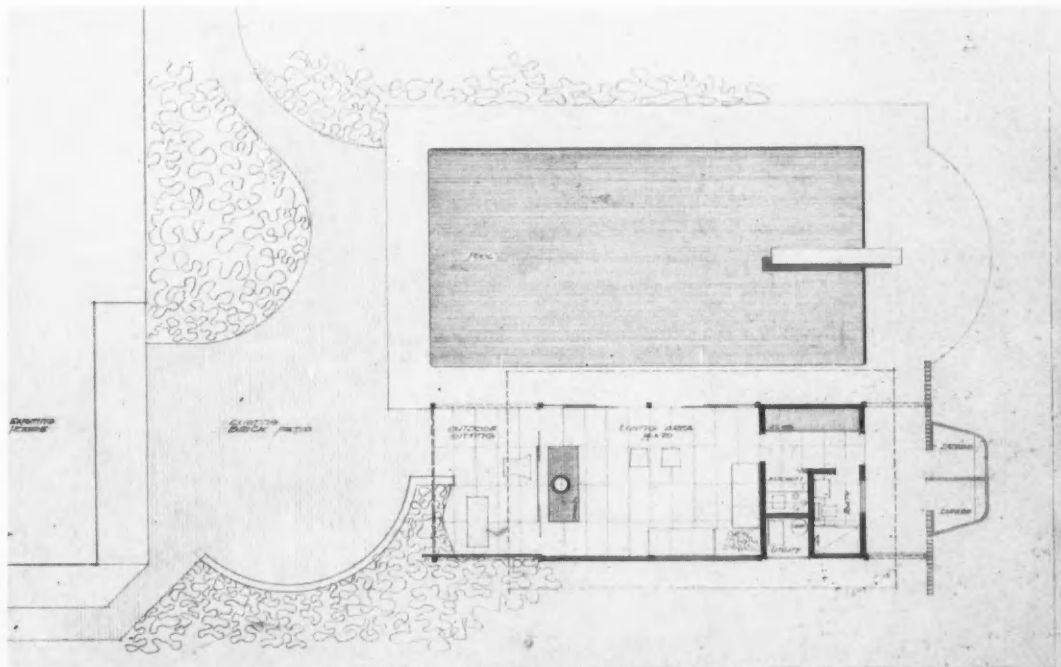
PROJECTS
BY
KAZUMI ADACHI
ARCHITECT

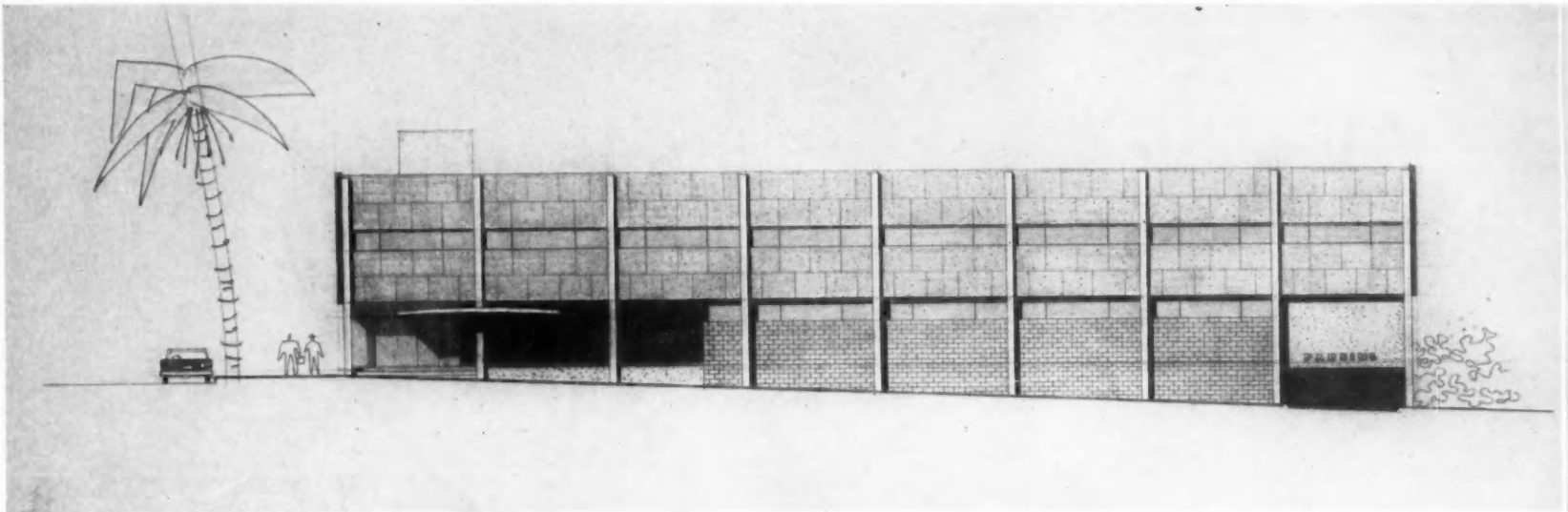
Since the existing main house is of rather heavy ranch type architecture the design of this guest and play house by a pool is an attempt to create a completely different and simple atmosphere for informal entertaining.

The structure is approximately twelve by thirty-five feet. It contains a kitchen, bath, storage wall, utility closet and two dressing

rooms. Continuous paving throughout is terrazzo for ease of upkeep. A fireplace stands free of a glass wall which opens by means of sliding doors into the patio; canvas drops will be installed on the pool side for sun control and to prevent splashing.

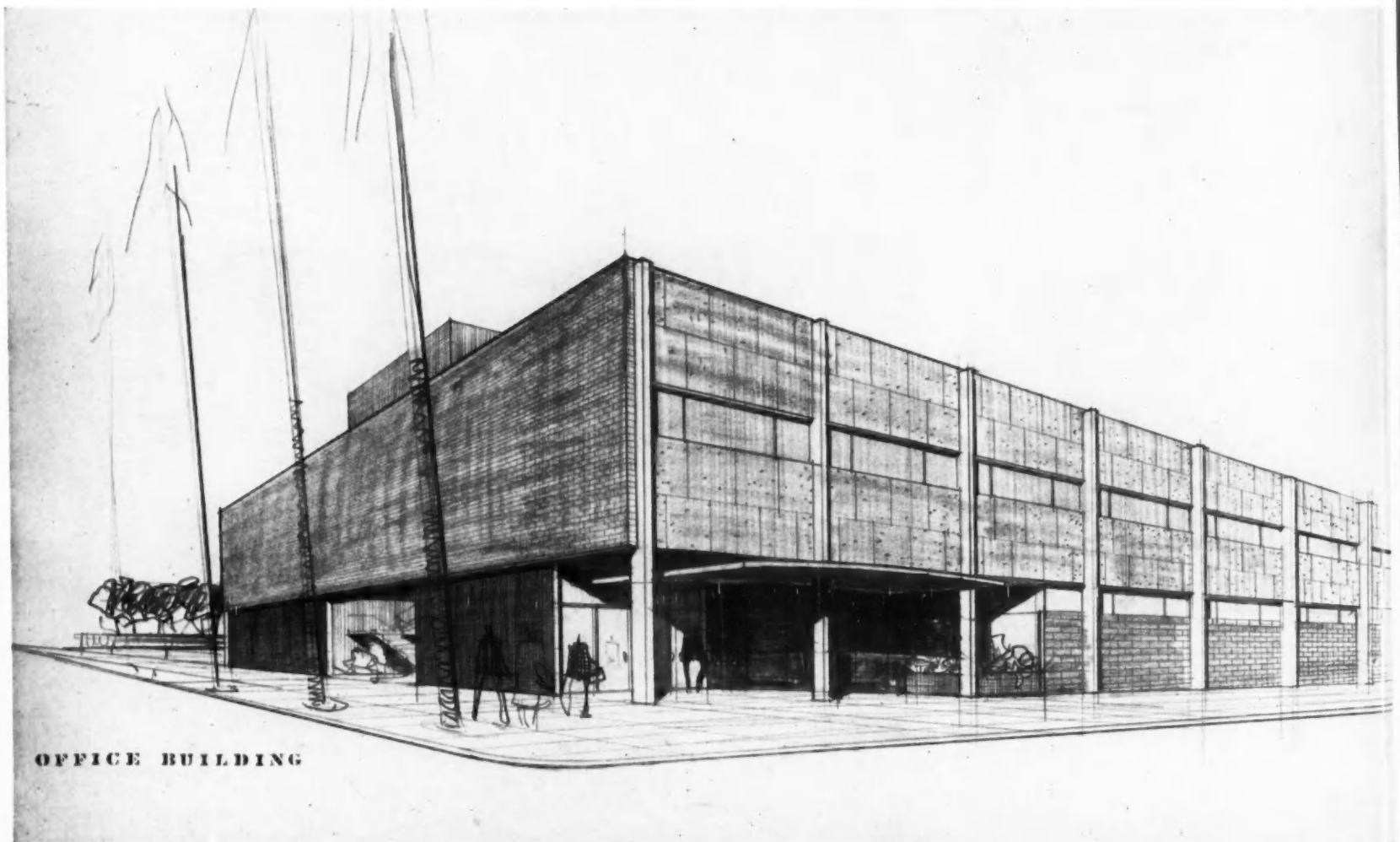
The structure has been designed in relation to the existing brick patio and pool.





Kazumi Adachi

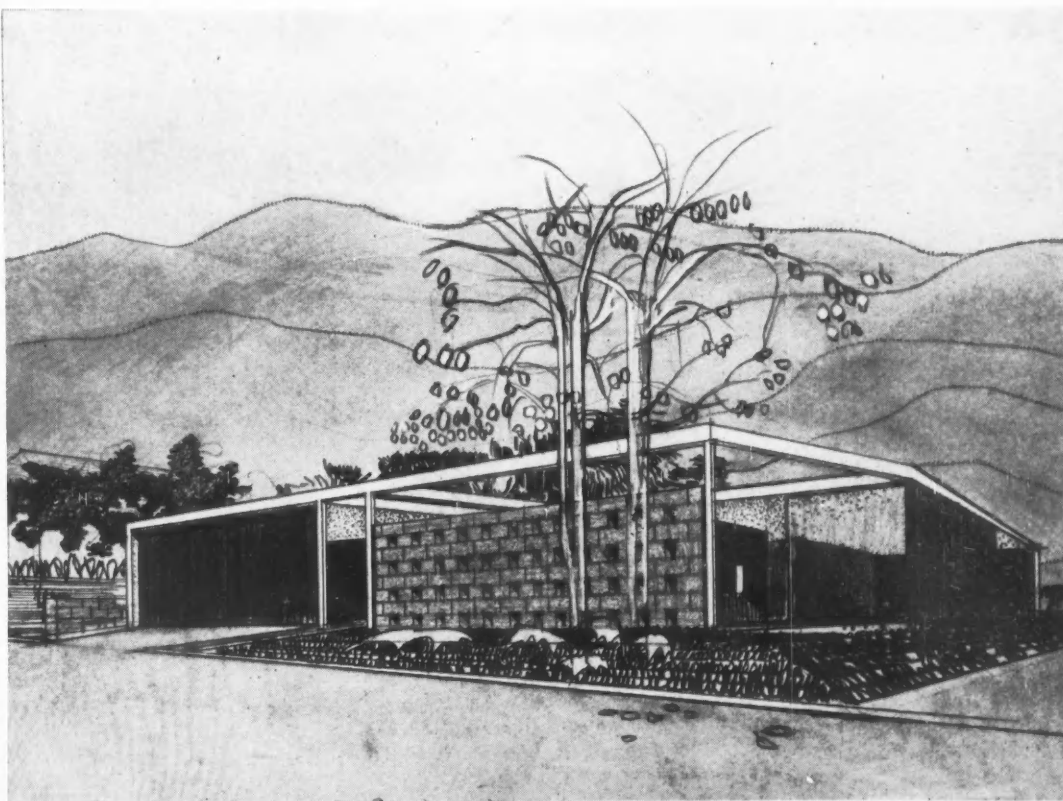
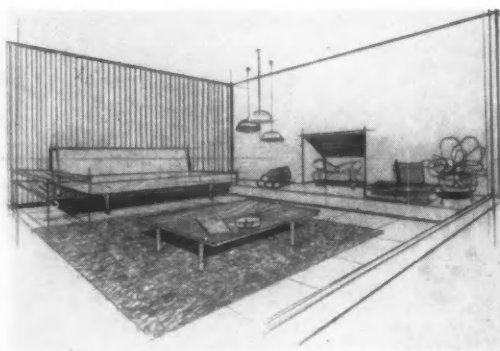
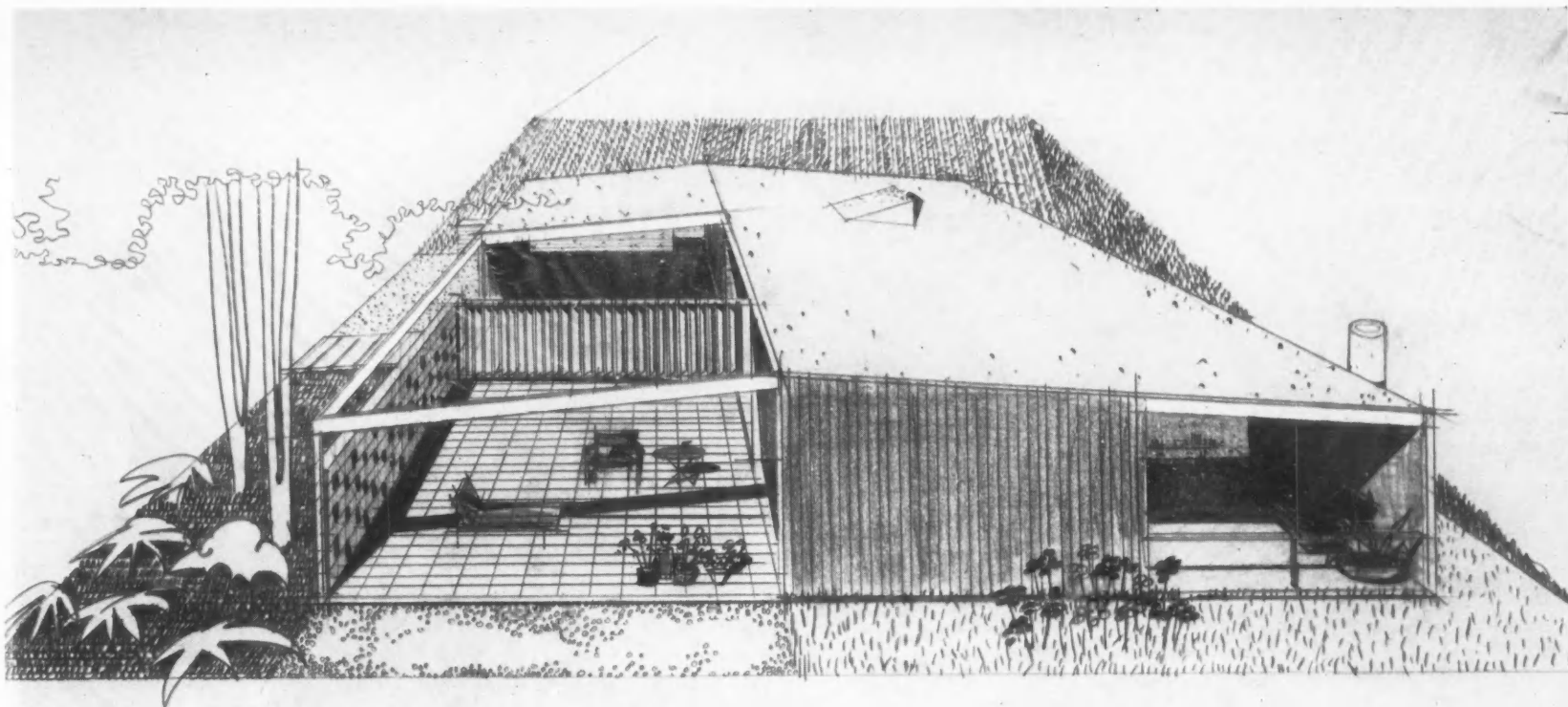
The project was to create a flexible tenant arrangement with either one tenant for the entire building, or one tenant on the main floor with several others on the second floor. The structure, on a sloping site, provides for a large basement parking garage. The building is of steel with partial brick facing, precast concrete with marble chips, and mosaic tile panels. The entire building is approximately 50' x 150'. A recessed panel on the street front provides a sign space and possible separate entrance for the main floor if desired.

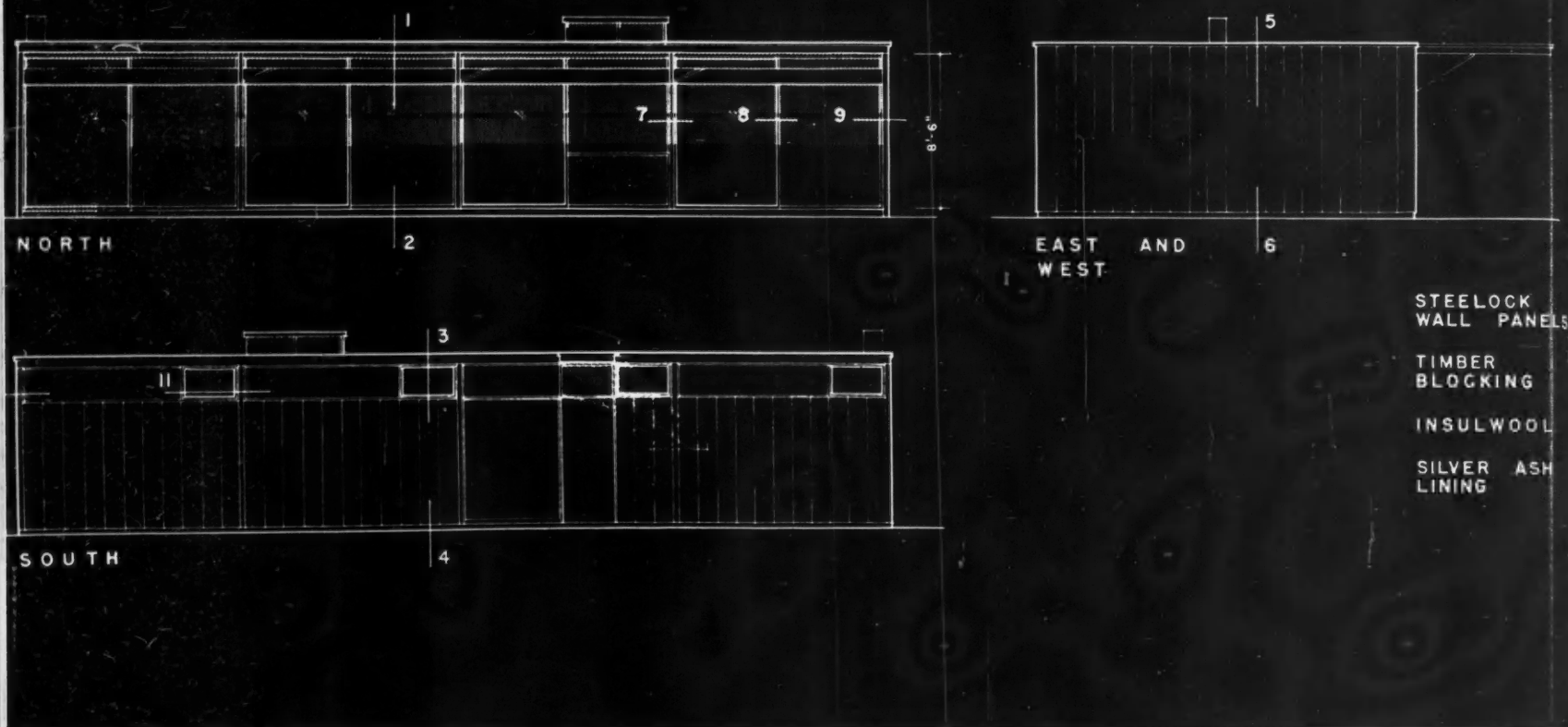


Kazumi Adachi

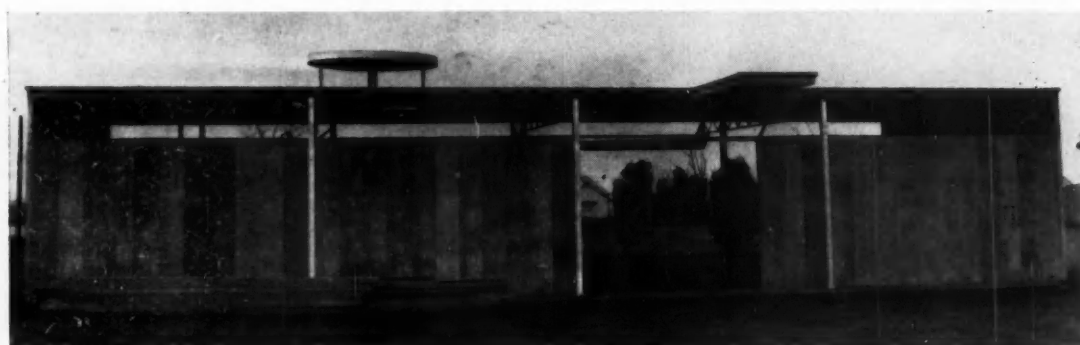
This being a minimum budget house, a simple shape and conventional building methods were the starting point in the design. The lot is approximately 72' x 300'; the front half of which is a shelf or buildable area, with the rest going into a hillside. The house is protected from the street by a cement block screen; the garage door is corrugated aluminum. A patio, which will be entirely enclosed, is located in relation to the house as an extension of the living area

and becomes a play area for active children under easy supervision. The view is to the north-east. There is a serving bar from the kitchen to the dining section of the living room and the kitchen window opening to the patio is kept flush so that it can be used for serving purposes. The exterior is plaster and redwood siding; in the interior, wood is also used occasionally to contrast with the plaster walls. The enclosed area of the house is approximately 1300 square feet.





MODEL HOUSE—HARRY SEIDLER



This is a fully industrialized house designed for an exhibition held in Sydney, Australia. The structure was made from locally available interlocking 20 gauge zinc-anneal wall and roof panels. The prefabricated sections, columns and open web beams were erected in 1 day by 4 men.

The essence of this method of construction is extreme flexibility. Almost any floor plan arrangement could be assembled with these panels which ensures a possible variety of use and appearance in contrast to completely "prefab." houses which are characterized by monotonous sameness, since whole houses rather than only components are manufactured.

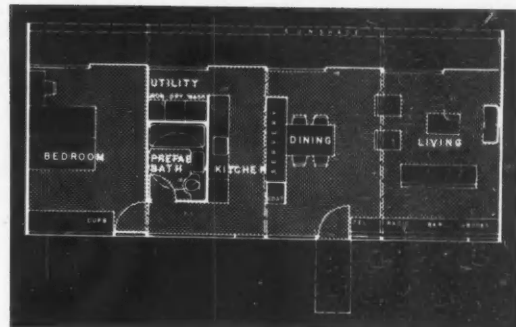
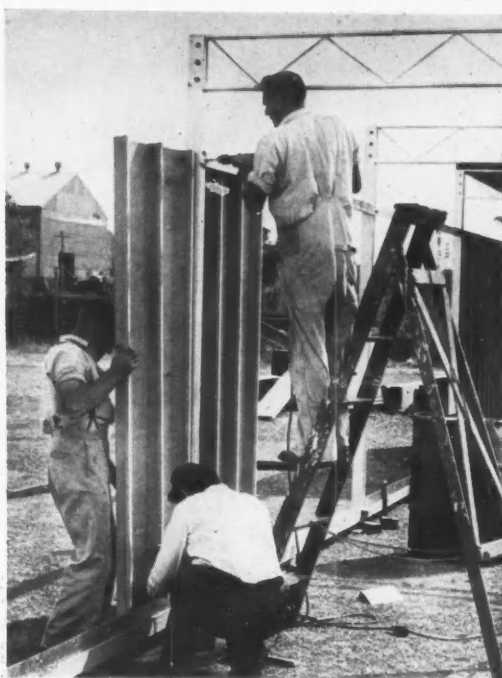
The plan is based on 4 equal 11'0" bays constituting the 740 sq. ft. "nucleus" of a house. This can be added to later.

The interior bathroom (lighted and ventilated by a circular sky-light) as well as the mechanical part of the kitchen and laundry are complete one-piece "packaged" units. The bath is of moulded fibre glass with integral walls and floor as well as fittings. The kitchen houses refrigerator, 2 sinks, dishwasher, garbage disposal unit and stove under a continuous stainless steel top turned up 18" against the wall. The laundry has automatic washing machine, dryer and ironer.

A complete glass wall on the north, consisting of 4 equal fixed and sliding steel frames is protected by a permanent awning sunshade hung from the ends of the roof beams.

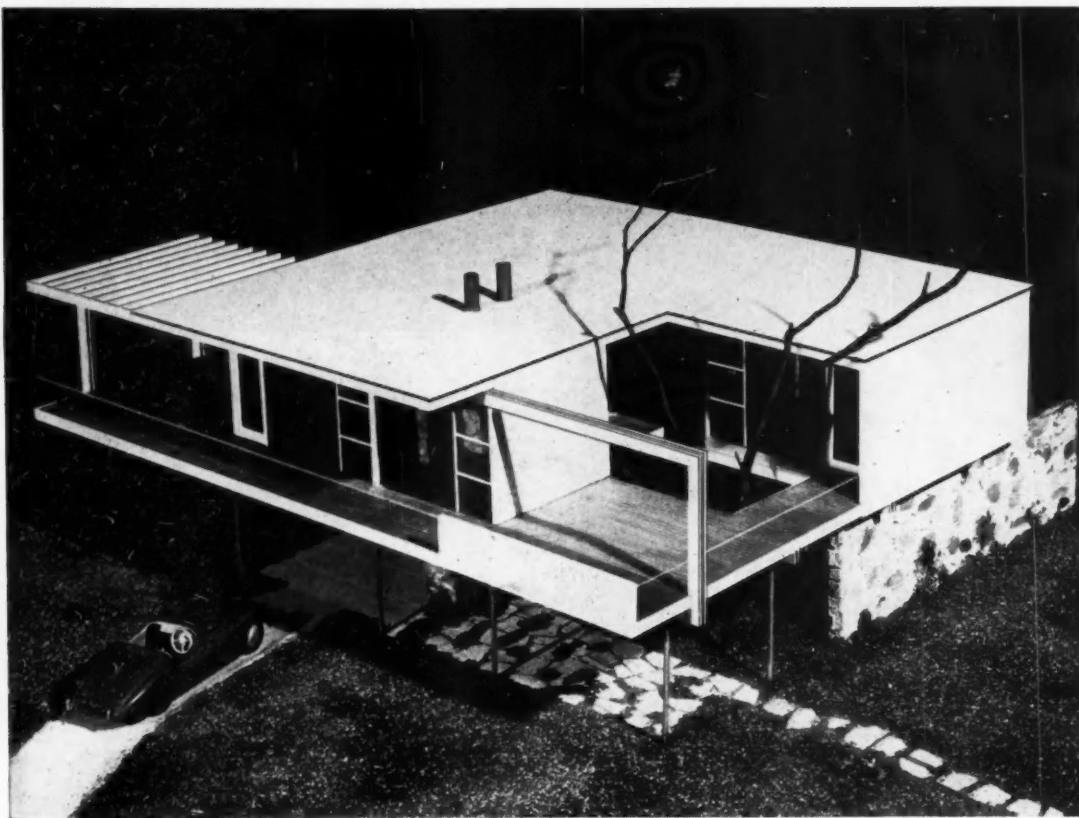


Prefabricated Bath



The fireplace is precast concrete. The end walls and furniture of silver ash. Upholstery is brown. Curtains in the living room are blue, in the bedroom yellow to contrast with the black fur fabric bedspread and the orange, blue, and yellow cushions.



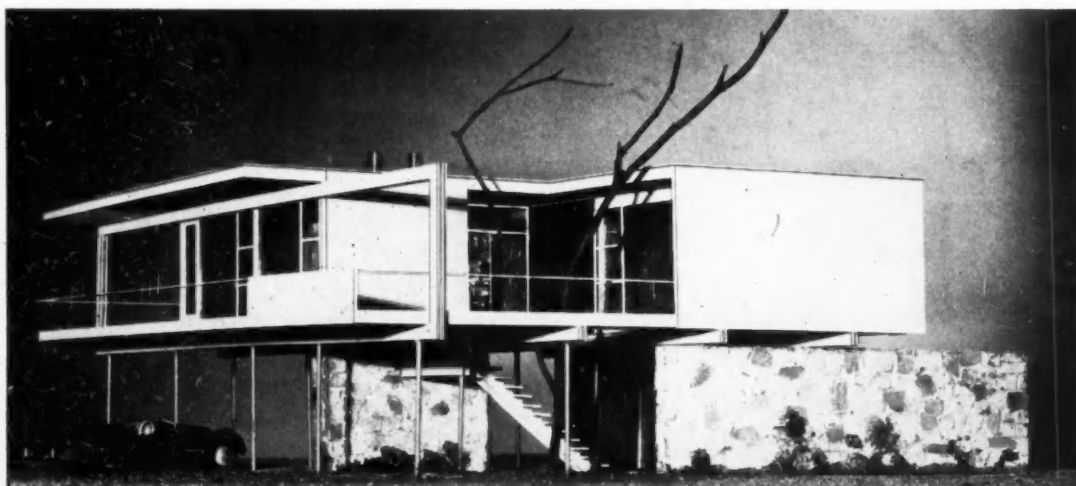
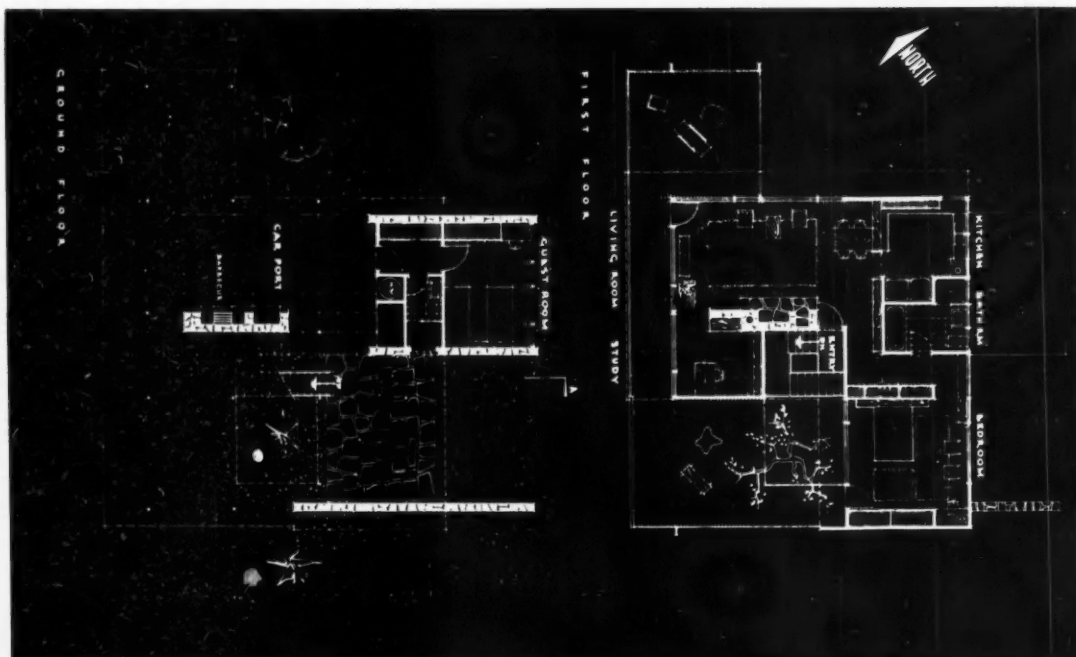


HOUSE

BY KENNETH W. McDONALD,
ARCHITECT

This small house in Australia was designed to take advantage of the warm climate, cool night breezes and a magnificent view of the countryside. It will be situated on the top of a hill, overlooking Victoria. The open plan freely expresses the structural elements. The roof projecting over glass areas permits the warming winter sun and keeps the glass in shade during the summer. It will be covered with aluminum and 4" of insulwool. The entire ceiling will be lined with local hardwood.

The house has virtually been raised eight feet into the air, with carport and a barbecue underneath. The entrance is in the center of the house through stairs leading up from behind the barbecue to a landing platform near the front door. The kitchen adjacent to the entrance opens directly into the living room. The barbecue and inside fireplace will be of local random basalt stone which will form a stabilizing core. The house on stilts provides excellent natural comfort in Australia's warmer areas and places the living quarters in the position most likely to catch favorable air movements.



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North Mall—Totem Pole by Gwen Lux

ARCHITECTURE + SCULPTURE

THE NORTHLAND REGIONAL SHOPPING CENTER — VICTOR GRUEN ASSOCIATES, ARCHITECTS AND ENGINEERS

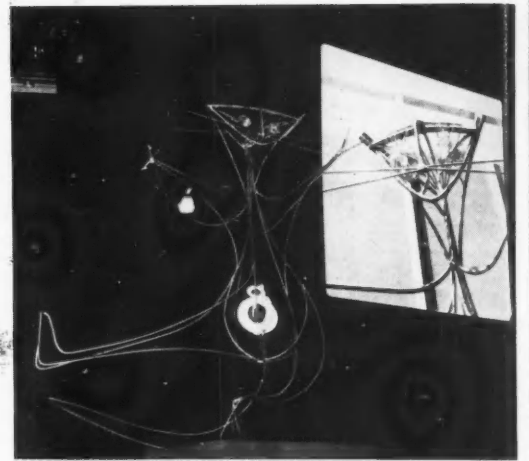
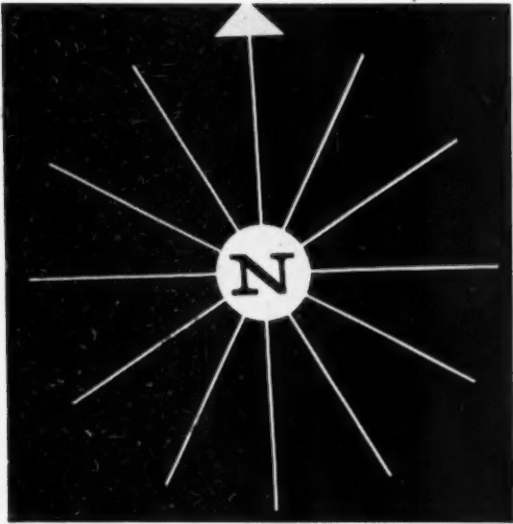
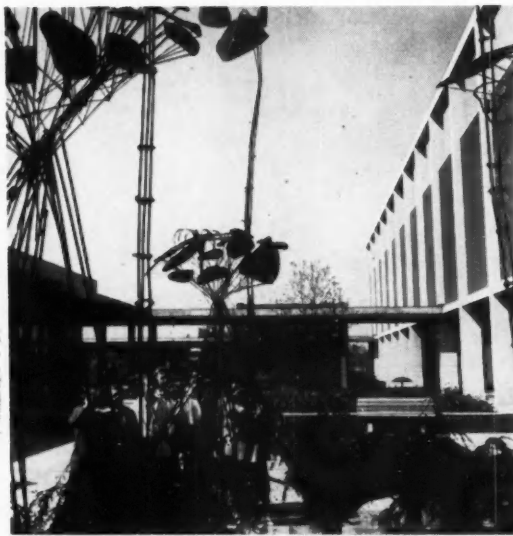
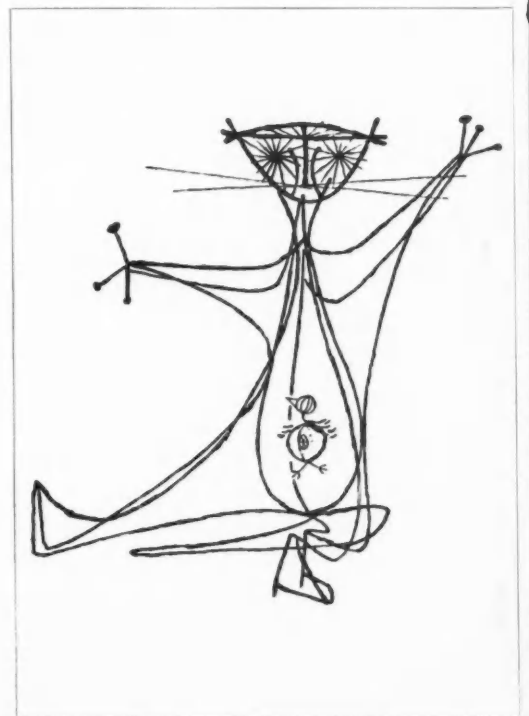
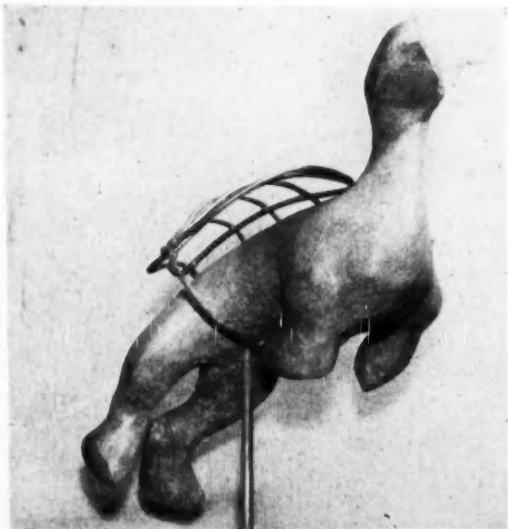
The sculpture shown here was commissioned by the architect Victor Gruen for his new Northland Shopping Center, recently completed in the Detroit area. A current exhibition at the Seligmann Galleries, in New York, shows thirteen scale models which are now installed at the completed project.

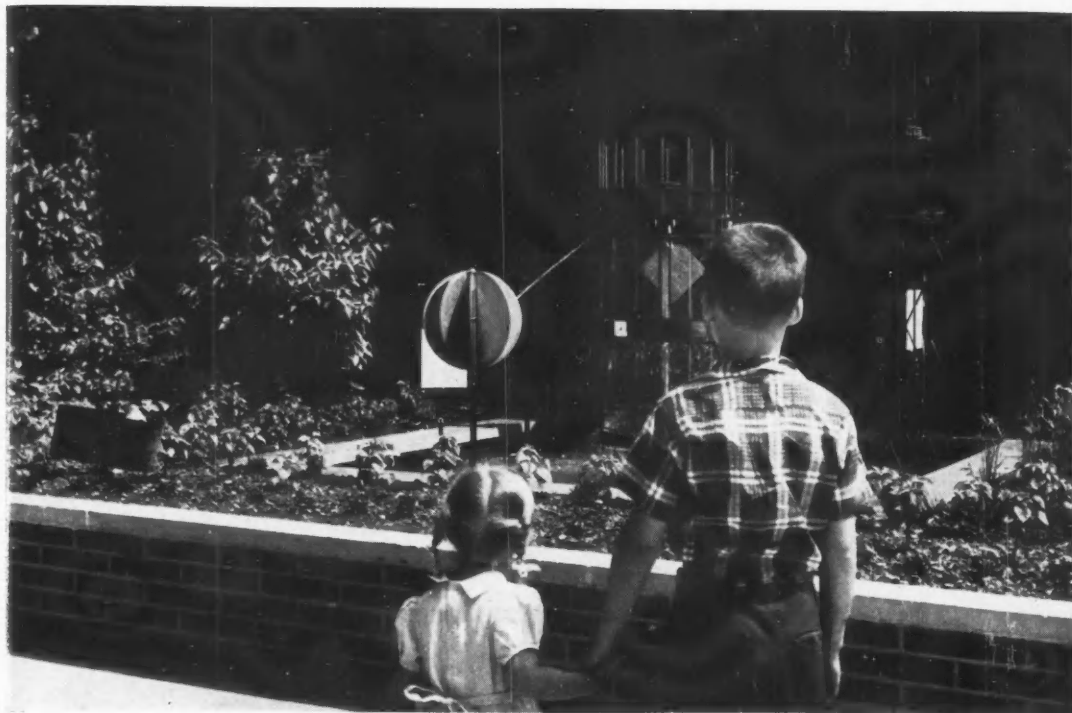
This is one of the few times that such an extensive use has been made of the artists in a modern commercial venture. While the works themselves make no pretension to profundity, they more than fulfill the requirement that they be as contemporary as the architecture, and designed at the proper human scale. How successfully all this has come together is made abundantly clear by the reception given Northland by the public for whom it was intended.

All of the artists involved, working within the spirit of the enterprise, developed wonderfully inventive devices and objects which in several cases use wind and water for entertaining movement, and the results are effectively light, and playful. The work has been approached with great competence, and the artists have legitimately incorporated as a necessary part of the function of architecture objects that not only handsomely and efficiently serve the needs of intelligent merchandising but also beguile and enchant the participating public.

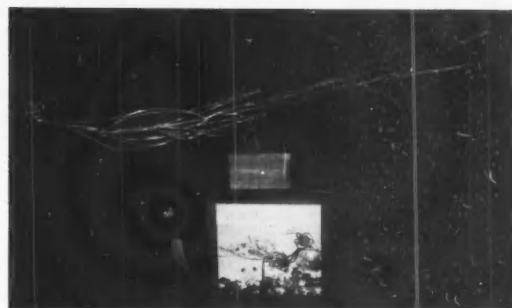
Noah by Lily Saarinen

ARCHITECTURE + SCULPTURE

*Bird Flight by Gwen Lux**Giraffes by Malcolm Moran**The Cat by Arthur Kraft**The Turtle by Arthur Kraft*



The Mobile Pool by Richard H. Jennings



Peacock by Arthur Kraft



Great Lakes Group by Lily Saarinen

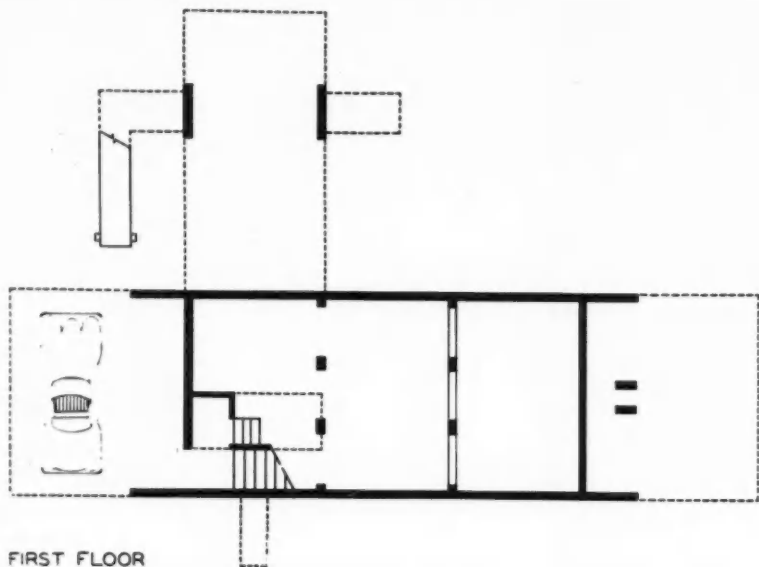
Bear and Boy by Marshall Fredericks



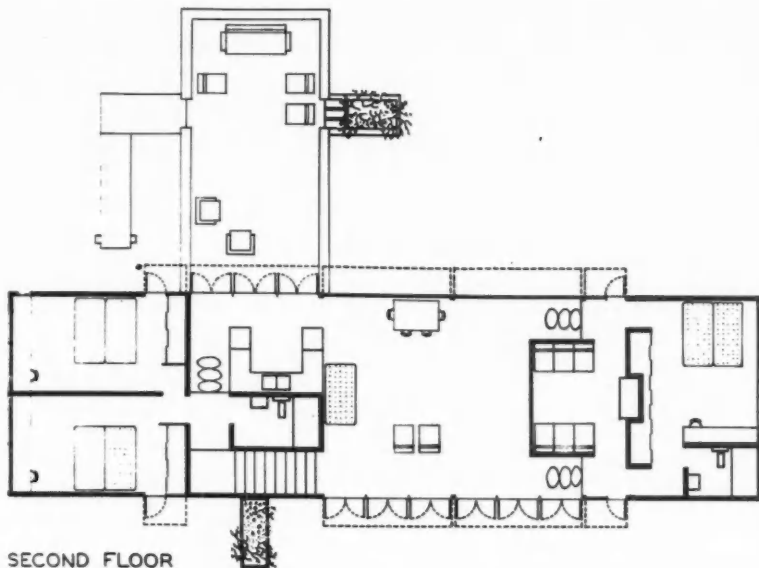
Fish by Malcolm Moran



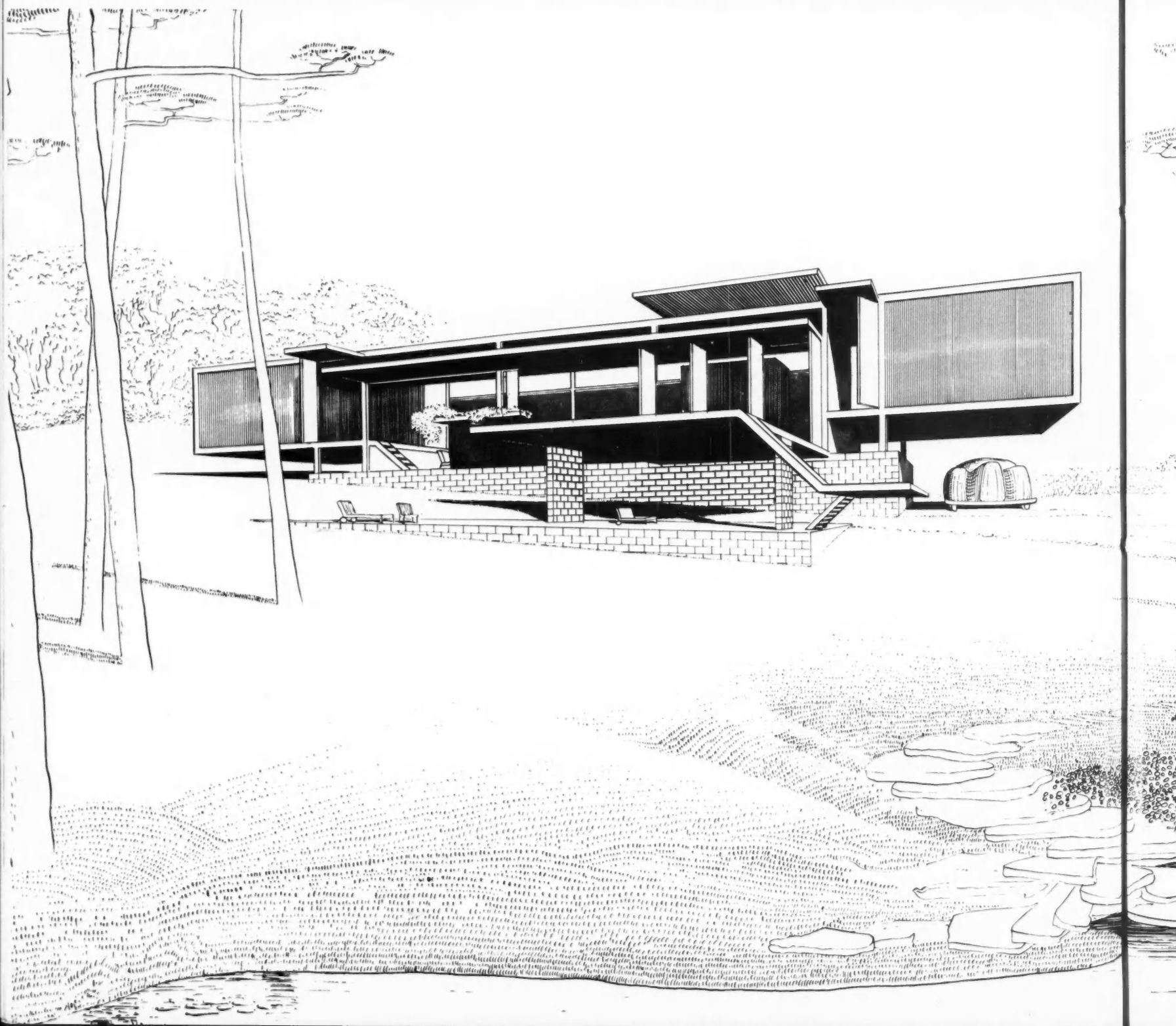
The Elephant by Arthur Kraft



FIRST FLOOR



SECOND FLOOR



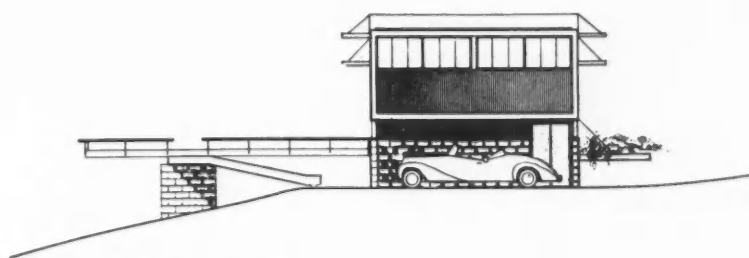
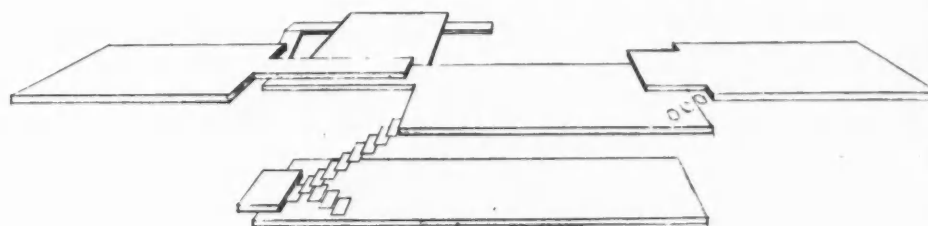
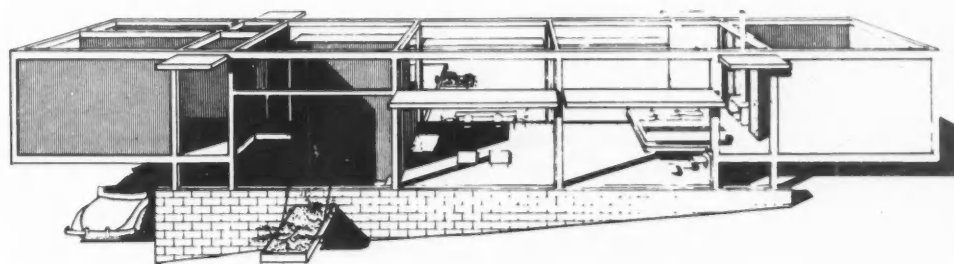
house

BY PAUL RUDOLPH, ARCHITECT

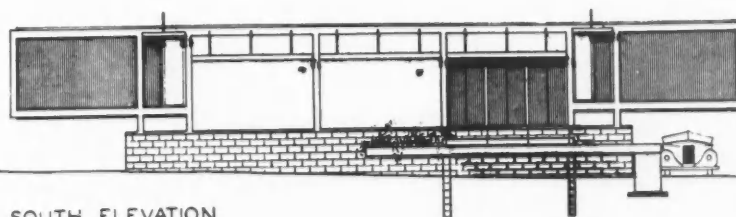
This residence was built in a Southern college town for the head of a department of art and his wife, a painter. The only restriction placed upon the architect was a budget limitation. The house, on a hillside, offered a challenge in the relationship of the structure to the ground. The designer wished to introduce various ceiling heights to produce varying psychological effects. Thus, there is a cantilevered, snug sitting area in front of a fireplace, overlooking the high, wide, general living area.

Standard, opaque doors have been used for ventilation. This allows one floor-to-ceiling opening, plus privacy, at small cost. The doors are operated by standard casement operators; mosquito bar netting, gathered on a track at the top and the bottom, has been used in front of the doors.

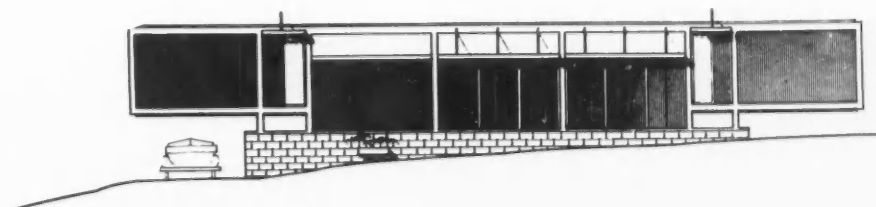
Gray asbestos sheets sheath the exterior; the trim is painted off-white, and the concrete blocks are left exposed; aluminum tension members give a certain glitter to the exterior. The interior has completely white walls, gray linoleum floors, and black fireplace and metal parts; burgundy and blue upholstery plus varying shades of gray have been utilized.



EAST ELEVATION



SOUTH ELEVATION

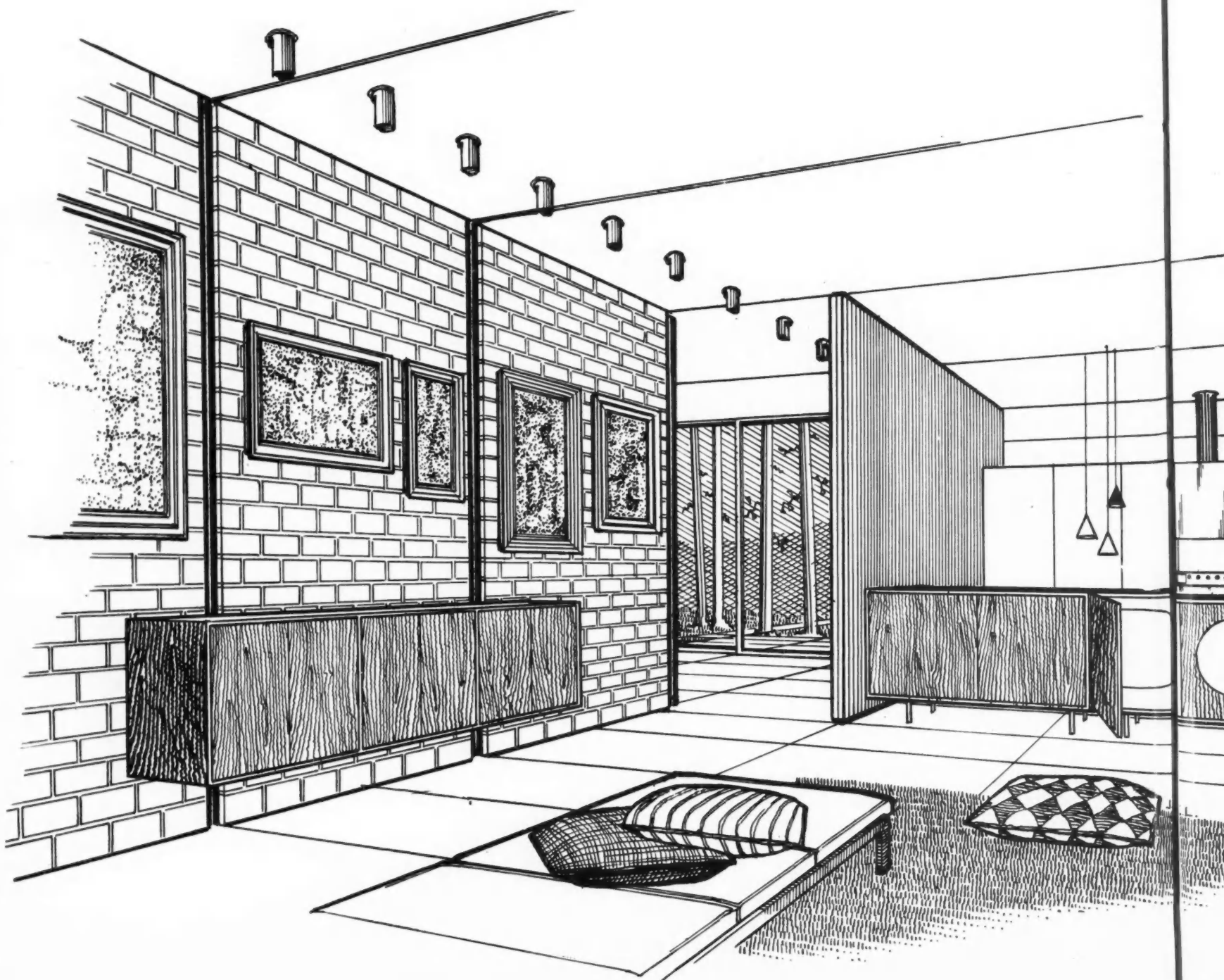


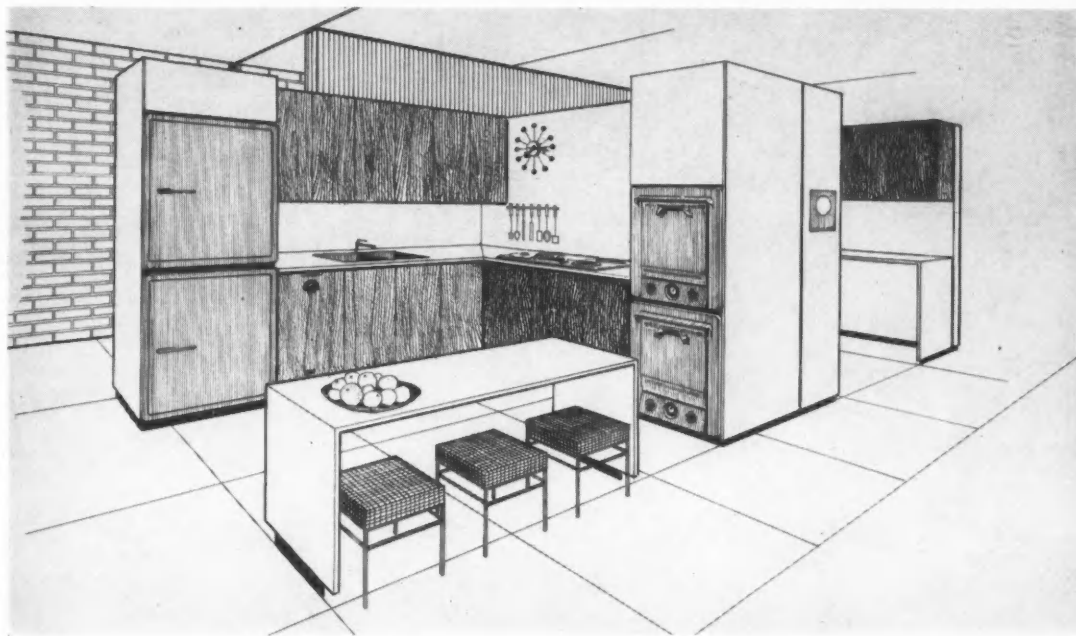
NORTH ELEVATION

Case Study House No. 17 is now well out of the ground with the steel structure virtually complete and a large part of the hollow clay block walls in place. In the August, September, November, 1954, and March, 1955, issues of the magazine we have shown the developing plans of the house and the final project for the landscaping. Here, we illustrate the utility core with some details of the equipment to be installed. In subsequent issues we will present the house during various stages of construction until it is complete and ready to open for public showing. By way of direction for those who might care to see the project in progress, the location is in the general Beverly Hills area; by proceeding north on Coldwater Canyon road, it can be found at 9554 Hidden Valley Road.

the case study house

DESIGNED BY CRAIG ELLWOOD





Case Study House No. 17 is the latest in a continuing series designed and built for the magazine, **ARTS & ARCHITECTURE**. It has been the purpose of this project to correlate the best of modern building techniques with existing and newly developed materials in an attempt to create logical contemporary housing that is a stimulating and provocative contribution to the thinking in this field.

SPECIFICATION NOTES

All kitchen appliances in the new Case Study House will be built in. The individual Westinghouse refrigerator and freezer units were selected for their many construction and design features. These include vapor sealed wrap-around construction for strength and rigidity, Laminar Fiberglas insulation, double self-sealing door gaskets, plastic sliding crisper doors, adjustable shelving and Thermocycle defrosting. These units carry five-year warranties. The exterior finish will be brushed chrome.

The built-in ovens are Thermador's new over-size units. These units are completely automatic with Timer Clock and Teleminute Minder. Features include visual and audible signals to assure accurate temperature and timing, automatic control of bake, broil, and pre-heat, heavy insulation, vapor deflecting visor and no exterior vents. The eight-position oven racks and pan are easily removable or adjustable, and the stippled white porcelain interior is acid-resistant with rounded corners for maximum cleaning ease. The specially designed aluminum broiler tray produces excellent infra-red charcoal-type broiling results. The generous size "Masterpiece" oven is 18" high, 18" wide and 19" deep, and yet fits into standard 64" cabinet. It is finished in stainless steel.

For complete cooking ease, the Thermador cooking top will include a griddle and the Duo-Cooking unit. The griddle is made of heavy aluminum, heavily ribbed on the underside for even heat distribution, and has a neon-type "heat-on" indicator with a five-heat switch. Flush-mounted handles allow easy removal for cleaning. In addition to all the conveniences of a deep well cooker, the Duo-Cook is readily converted to a fourth heating unit and is equipped with a five-quart cooker pot and French fry basket. A safety high temperature switch prevents overheating. A Thermador warming drawer is provided in the cabinet work adjacent to the barbecue unit. This will be used to keep food at the proper temperature without drying out or overcooking, and will also provide a means for warming rolls, plates, etc.

The barbecue cabinet unit is custom designed and is to be constructed of black and stainless steel plate. This unit is designed for the Rotir electric spit which includes 9 stainless steel skewers with wood handles, stainless steel spit, crank adjustment and gear head non-radio-interfering

(Continued on Page 30)



Avoiding the rigid grid pattern, the architect has created a non-institutional, free flowing assembly of school buildings.

PHOTOGRAPHS BY JULIUS SHULMAN

SCHOOL BY WILLIAM H. HARRISON, ARCHITECT

LANDSCAPING: ECKBO, ROYSTON AND WILLIAMS.



Wall and floor treatment create a pleasantly informal atmosphere. The rugged furniture of the Brunswick Company is a sound solution to the equipment problem.



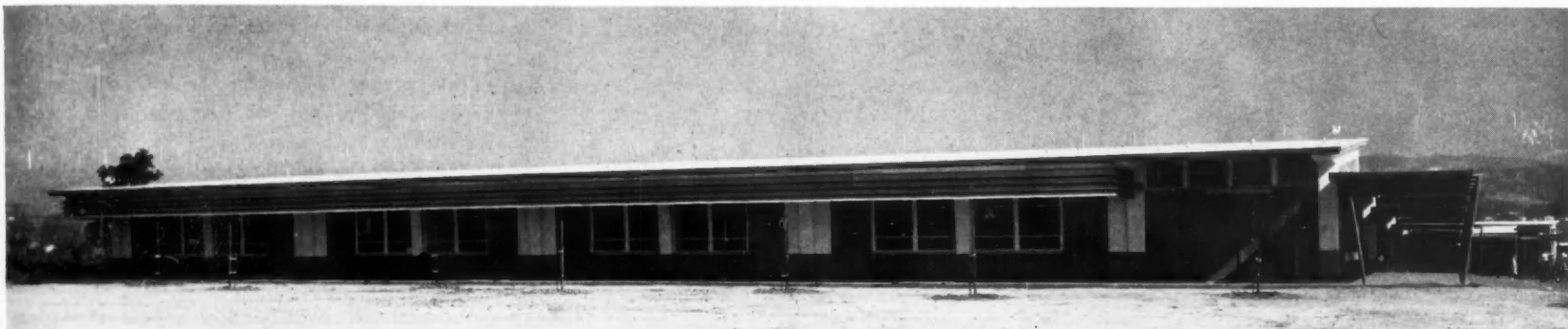
South wall of administration and kindergarten wing.

The problem of creating the well designed modern school under the pressure of the present need for additional classroom space is not always as successful as in the case of this elementary school. The architect has achieved a crisp, linear assembly of well functioning classrooms and their necessary components: a multi-purpose building; administrative unit; kindergarten and outdoor recreation and shelter areas.

The buildings are constructed of exposed concrete bents supporting a light weight concrete slab roof. Exterior walls are of reinforced common red brick using white mortar joints for textural effect. Floor slabs are concrete covered by asphalt tile. Circulation between buildings is

(Continued on Page 31)

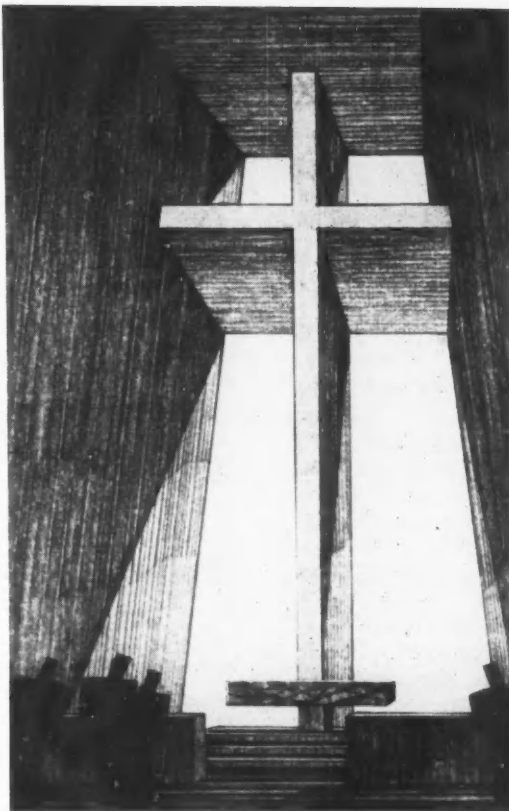
This south facade of a typical classroom wing shows the fixed horizontal louvers.



PHOTOGRAPH BY BARTON'S

CHAPEL IN ARIZONA

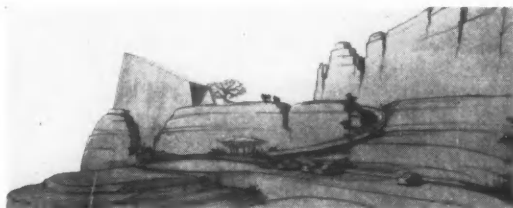
BY ANSHEN & ALLEN, ARCHITECTS



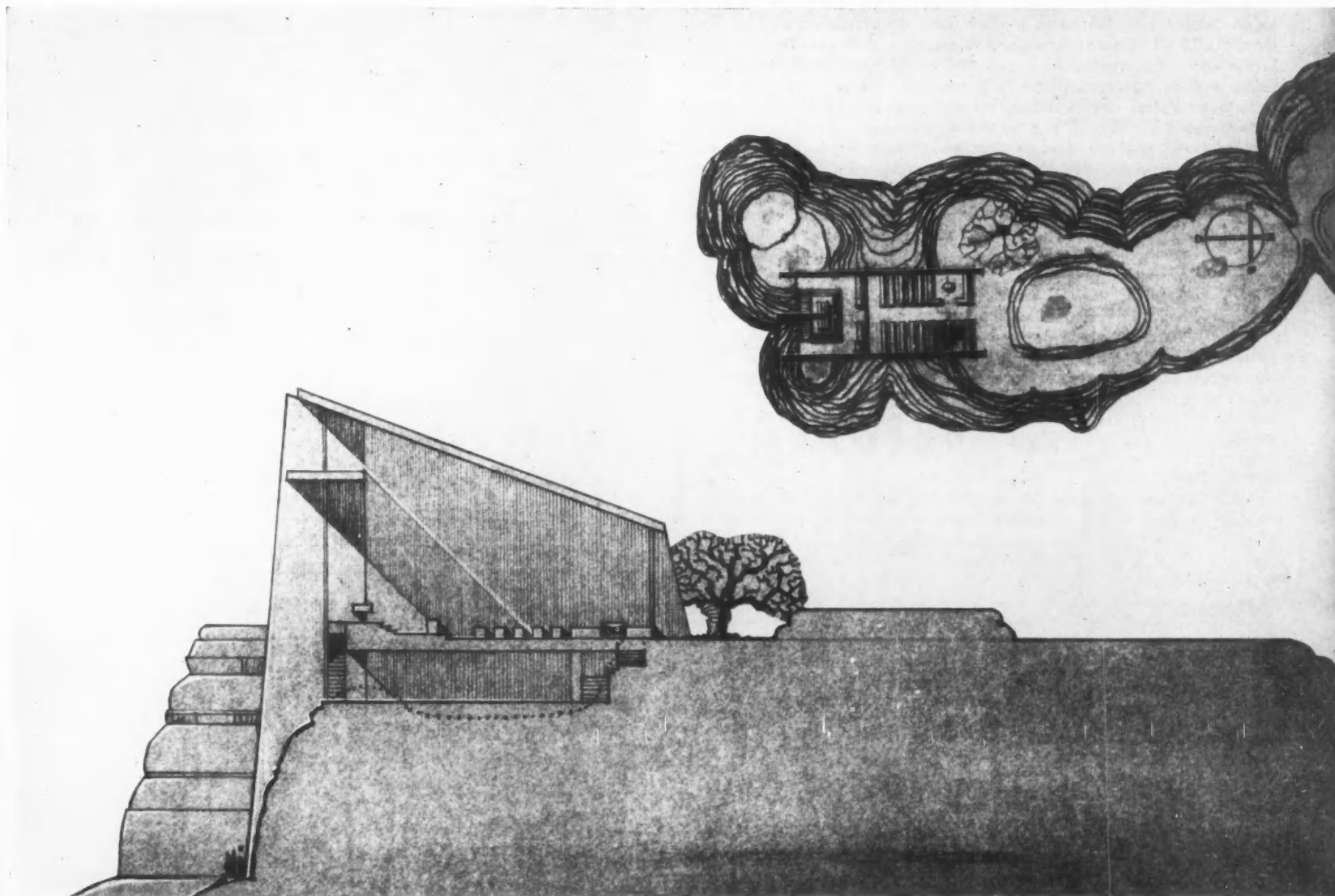
The site for this chapel in Arizona is on top of a spur of deep red sandstone 150 feet above the plain of the Verde River Valley. Behind it rises a 1500 foot vertical sandstone cliff graduated in color from the deep red of the spur, at its foot, to a light cream at the top. The chapel itself is a concrete shell 12" thick, integrally colored and textured to provide the interior and exterior finish. The two ends of the chapel are glazed with heat resistant plate glass. The orientation to the southwest, the louvering effect of the cross and the projecting side walls prevent any direct sunlight from entering the altar end of the chapel until mid-afternoon. Services are normally completed shortly after noon.

The building is designed to seat approximately 50 people in permanent pews along the side walls and across the rear. In the two or three summer months, when tourists may increase the size of the congregation, provision has been made for the placing of another 50 seats. In the basement, created in a natural saddle, near the end of the spur, are the confessional, the office, two sacristies, and services.

Work is proceeding on a road to the highway which is three quarters of a mile to the west, and, shortly, construction on the project itself will be begun.



THIS CATHOLIC CHAPEL IS BEING DONATED BY MRS. MARGUERITE STAUDE AS A MEMORIAL TO HER PARENTS, MR. AND MRS. LEON BRUNSWIG.



PRODUCTS

merit specified

for the new Case Study House No. 17

SPECIFICATION NOTES

(Continued from Page 27)

motor with the Rotir Selector Indicator which adjusts the grill to proper height for roasting or broiling.

The Westinghouse dishwasher is to be placed to the left of the sink. The door panel of this unit will be matched to the cabinet finish to completely harmonize with surrounding cabinetwork. This unit features automatic water heating for proper washing and sanitizing results, unsurpassed capacity, flexible control of cycle for rinsing only, rack design for easy loading without removal of racks and a new indicator dial that shows progress of cycle. Also specified is a Westinghouse food waste disposer. This disposer takes all food waste. It is of superior capacity, and quiet in operation.

Other Westinghouse appliances to be used in the service room beyond the east kitchen wall are the twin Laundromat and Electric clothes dryer. These units will be built-in side by side, flush with wall, and will handle a very heavy load of family laundering without strain. The Laundromat has a weight indicator on the door, a Laundrofile with operating instructions "built-in," and Agi-tumble washing action, single dial control on both time and water temperature. The electric clothes dryer handles 18 pounds of damp clothes, and has a three-way Dry Dial and three-heat Selector Dial. These permit complete drying, damp-drying, or short time drying for the new synthetic fabrics. The direct air flow heat system insures constant use of fresh air.

On the left of the living room area a cabinet cantilevered from the steel columns houses the high fidelity radio-phono equipment (tuner, pre-amplifier, record changer and record storage). Also, the remote control for the 27" Conrac Fleetwood custom television set is located here. The TV chassis and tube is located in a cabinet between living room and dining room. This unit provides true audio-video fidelity with the same performance standards as Conrac TV monitors. A 21" Conrac Fleetwood television set will also be installed in the recreation room. Also included in the cabinet between the living and dining areas is the Hi-Fi speaker and bar. The bar will include an Astral refrigerator. This unit features compactness (approximately 22"x22"x22"), economy of operation, silent and vibrationless motor and durable construction of heavy gauge steel and rust-proof aluminum, with 3" of moisture-proof, odor-proof, high efficiency Fiberglas insulation.

The living room wall of natural burned clay Davidson hollow block will receive special lighting from the ceiling installation of Pry-lites, equipped with a custom-made light shield, designed to spotlight a collection of contemporary paintings. The same Pry-lites fixtures will be used in the hallway extending down to the recreation room. To preserve the natural beauty of the brick red block wall and prevent moisture seepage and efflorescence, the entire masonry wall system, both interior and exterior is being treated with products of Super Concrete Emulsions. Suconem has been selected as the water-

proofing agent for mortar and grout, and Water-Bar to give an "invisible" water repellent coating to the entire wall, both exterior and interior. Water-Bar will not change the natural texture or color of the brick. Through the use of these two products the walls will retain their beauty for many years.

The following are previously mentioned specifications developed by the designer for the new Case Study House No. 17 and represent a selection of products on the basis of quality and general usefulness that have been selected as being best suited to the purpose of this project and are, within the meaning of the Case Study House Program, "Merit Specified."

Blo-Fan Electric Exhaust Ventilators
Manufactured by Pryne & Company, Inc., Pomona, California

Conrac Television set
Manufactured by Conrac, Inc., Glendora, California

Fiberglas Building Insulation Products, Built-up Roof
Manufactured by Owens-Corning Fiberglas Corporation, Toledo 1, Ohio

Landscaping
All material from the Van Herrick's nurseries, 10150 National Boulevard, Los Angeles, California

Locksets
Kwikset Sales and Service Company, Anaheim, California

Modular Hollow Clay Block
Manufactured by Davidson Brick Company, 4701 Floral Drive, Los Angeles 22, California

Panaview Sliding Doors
Manufactured by Panaview Door & Window Company, 13434 Raymer Street, North Hollywood, California

Pry-Lite Recessed Lighting Fixtures
Manufactured by Pryne & Company, Inc., Pomona, California

Rotir Electric Barbecue Spit
Manufactured by the Rotir Company, 8470 Garfield Avenue, Bell Gardens, California

Structural Steel—Columbia Geneva Steel Company
Russ Building, San Francisco 6, California

Suconem and Water-Bar Waterproofing agents
Products of Super Concrete Emulsions Ltd., 1372 East Fifteenth Street, Los Angeles, California

Swimming Pool
Designed and Built by Anthony Bros., Inc., 5871 Firestone Boulevard, South Gate, California

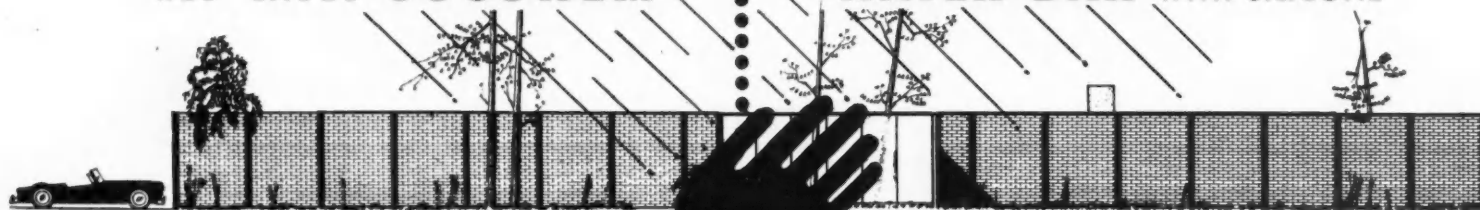
Swimming Pool Cover
Manufactured by the Safe-O-Matic Manufacturing Company, 33 St. Joseph Street, Arcadia, California

Thermador built-in ovens and cooking top
Manufactured by Thermador Electrical Manufacturing Company, 5119 District Boulevard, Los Angeles 22

Westinghouse built-in refrigerator-freezer, laundromat-dryer twin units, dishwasher, food waste disposer
Manufactured by Westinghouse Electric Corporation; and distributed by Westinghouse Electric Supply Company, 4601 South Boyle Avenue, Los Angeles 58, California

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WATER-BAR WITH SILICONE



Merit Specified for

Red Label Suconem, merit specified by architects for over 25 years for water-proofing mortar and minimizing efflorescence, is a very important ingredient in any mortar, especially in this Case Study House with its dramatic brick wall.

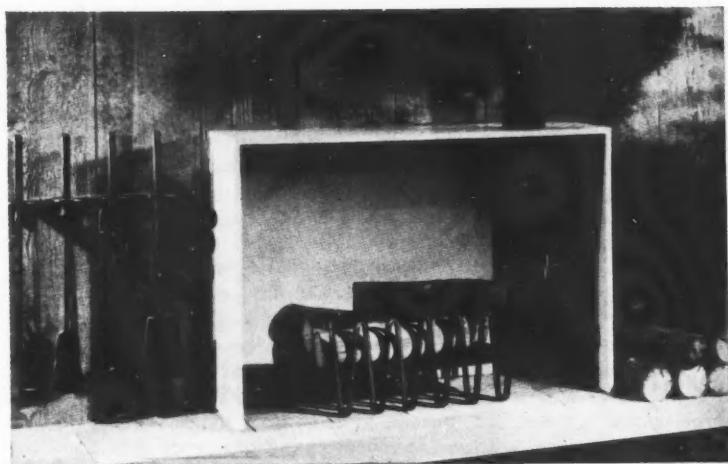
Case Study House No. 17

Naturally, the accenting exterior-interior wall of brick calls for Water-Bar, the one proven "Invisible" water barrier that leaves texture and color unchanged, is water-repellent for at least ten years and prevents efflorescence.

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NOTES

(Continued from Page 11)

physical comfort closely resembles the conditions which induce hypnosis, probably means that its emotional appeal is more primitive, direct and effective than that of any other medium. Few films arouse conscious effort from the spectator. Hence even when a film or an incident in a film is not understood, a subconscious meaning may well be conveyed. One may even reject a film's message and yet accept at least some of its meanings, subconsciously.

It is in some of these senses that films may be held responsible for juvenile delinquency or even adult crime. Probably no one who is well-balanced emotionally has ever been driven to crime by a film. On the other hand, persons with delinquent tendencies springing from deep, emotional and social maladjustments find immediate motives and the means to crime in particular sequences of a film. Less dramatically and probably more commonly, films may tend to reinforce maladjusted tendencies in those who are already unbalanced.

Enough has been said to indicate some at least of the problems raised in the mind of a psychologist by the cinema and the fact of almost universal attendance by children, adolescents and adults alike. Mr. Everyman takes his movies as a harmless entertainment. They probably are for the most part. Nevertheless, as well as giving entertainment, they may be deeply shaping the society we live in; on the other hand, they may merely be a reflexion of the way it is developing. The cinema industry could be a greater force for good or for ill if more were known about the psychology of the spectator and of the particular mechanism of his response to the films he sees.

Here then is a vast field of research on which only the merest and most superficial start has been made. The most important questions are still untouched, and have been for the past fifty years or so since the first public cinema halls were opened.—**W. D. WALL**

SCHOOL BY WILLIAM H. HARRISON

(Continued from Page 28)

provided by open corridors covered by light channel-steel roofing. Steel sash is used throughout. Fixed aluminum louvers have been used on the interior of the north walls in combination with exterior louvers on the south walls to achieve restful, glareless classrooms. Forced air heating and conditioning is supplied to the multi-purpose building only which is in daily use as a dining room-cafeteria. Tables and benches fold into wall cabinets, permitting this large room to be converted into a general auditorium, or for use as an indoor exercise area. This building contains a stage for school assembly, a dining room for teachers and an efficient kitchen. Immediately adjacent to the multi-purpose unit is an outdoor sheltered pavilion-lunch area sometimes used as an outdoor classroom.

Classroom wings and playgrounds have been placed judiciously to reduce noise and confusion. Open corridors on the south walls of the classroom wings are sheltered by the cantilevered room slab which carries the fixed aluminum sun louvers. Exterior brick is left unpainted to reduce maintenance costs. Wherever possible, materials and methods of construction were chosen with this objective in mind.

ISAMU NOGUCHI

(Continued from Page 14)

of Akari is therein exemplified with lightness (as essence), and light (for awareness). The quality is poetic, ephemeral, and tentative. Looking more fragile than they are, they seem to float, casting their light as in passing. They do not encumber our space as mass or as a possession: if they hardly exist in use, when not in use they fold away in an envelope. Light as a feather they perch, some pinned to the wall, others clipped to a cord, and all may be moved with the thought.

Intrinsic to such other qualities are handmade paper and the skills that go with lanternmaking. I believe Akari to be a true development of an old tradition. The qualities that have been sought are those that were inherent to it, not as something oriental but as something we need. The superficial shapes or functions may be imitated but not these qualities.

AFRO BY LIONELLO VENTURI

(Continued from Page 15)

nature and unfolds itself as life itself does—but without changing direction. His form is abstract and his motifs are presented rather than represented. Nevertheless, the lines and shapes of the paintings determined by this response to life itself, have their own vitality of structure and motion. Space is not represented. It exists as part of the image. Sometimes it creates the image; sometimes the image creates it.

When Afro feels an emotion he does not represent it, he waits for it to come back, even if it comes back much later. If it does not come back, this indicates to him that he may as well think no more of it. But if the emotion returns, it may then take the form of a fable and a picture may come out of it. Afro does not take note of the immediate reality, but of its memory, and his designs evoke the emotion which has been resurrected from the past. To illustrate: In 1950 Afro spent eight months in America, but he painted no American landscapes at that time. Later he did, when he looked back upon them in memory. But his spirit then was filled with an emotion which was quite different from the initial one of direct impact. Thus, his vision needs the mediation of time and it is this which makes it possible for him to pass from prose into poetry. This is the reason, no doubt, why Afro's work is not made up of sudden dashes, of swift and brilliant intuition, of proud conquests. Precisely because he needs to project the motif of his imagination into the far off memory, his creation has a slow rhythm, but a rhythm which contains something complete and definite within itself. His faith in the language of the abstract is absolute. He accepts the risk that others may not understand this language with the resignation of those who are unable to do anything against fate. That language is necessary because it is the only one which can reveal to him the secrets of the soul.

Whatever his direction in the future, it is well to point out now that his work from 1948 to the present has a perfection which has grown out of his abstract forms because they typify ideal syntheses of reality. And it is undoubted that his motifs and forms find their union in the artist's life: this explains the spontaneous harmony of his work.

MUSIC

(Continued from Page 7)

The word, perfect, the thought of perfection as applied to art involves an esthetic fallacy, though used by such spiritual and esthetic logicians as Spinoza or Suzanne Langer. Every expression of art is a variation, every work of art a variant on some original, which, if it exists in a more perfect form, is also more simple. How many paintings are built on the triangle; only by a supreme act of imagination could the triangle replace the painting. An equilateral triangle may represent the Trinity, symbolically and as an elementary metaphor. Even our conception of divinity may be a metaphor, that after another thousand or two thousand years may seem mere verbalism or verbalism in comparison with the amplitude of still another, or a renewed revelation. A materialistic society forgets the sources of growth and the fact of evolution in the successive phases of struggle between superstition and idolatry, proof and symbolism. And in the same way a society grovelling in the time-lag of a fixed religion may have no faith in the future. Its symbol is the arc, the daily passage of the sun.

We live in a time of revolutions but on a continent where the revolutionary spirit, though unceasingly active, remains peaceful. We have no peasantry; our stablest communities are undergoing revolutionary changes, so much so that few of us can remember in our own few generations a stability in any way resembling that of nearly all nineteenth century towns. Space, travel, communication, advertising, mass distribution, the impact of science, the violent immediacy of news, our extraordinary physical and spiritual vagrancy are some of the revolutionary forces which keep us sophisticated and restless, craving what is new, bright, shiny, needlessly big, uselessly efficient, and yet like nomads careless of immediate appearance, rootless and bound by narrowly confined habits. Among us esthetic culture is still a narrowly confined habit, to which we cling frantically as we cling to the surviving verbalism of old religious habits, unable to release our spirits in fresh realization of the meaning of these traditional symbols in our immediate experience. A critical literature is made explaining them. The esthetic experience is snubbed and apologizes for its existence.

We reach out over the world to learn what men have done, how

they have realized themselves, to interpret and explain; but this knowledge is cut off from us, it is not our own making and discovery. Inclusive as no other people have ever been, a continental unit composed of intercontinental borrowings, we crave illumination and cling superstitiously to second-hand symbols of an illumination that is not our own. So much for our scholarly professions.

We have been a pioneer people. "Do it yourself" survives among us in a new type of practical pioneering. Indeed, we try all too often to do everything ourselves. Professional specialists we skillfully buff all activities, build homes, repair and remake machines, cultivate gardens, try to know a little about everything and maintain a prejudice about everything else, play all games and insist on playing them as well as possible. Whatever we cannot do well enough we add to by following in devotion the advice and activities of paid professional specialists. In the midst of so much excitement we find ourselves too often despairing, cut off from reality in our craving for achievement, unable to choose any direction for vitality in a culture that offers too many temporary directions and demands too much vitality in everything we do. The pursuit of leisure has been offered us, but we prefer success. We want to get everywhere in a hurry. We wish to soothe our dissatisfactions by grasping at the general panaceas in the self-help books.

The most fruitful, the most hopeful expression of our culture is in the building of our homes. We build them ourselves, and we are learning to build them well. Even the millions of our mass-produced homes are soon moated about with gardens and made individual by additions built with our own hands.

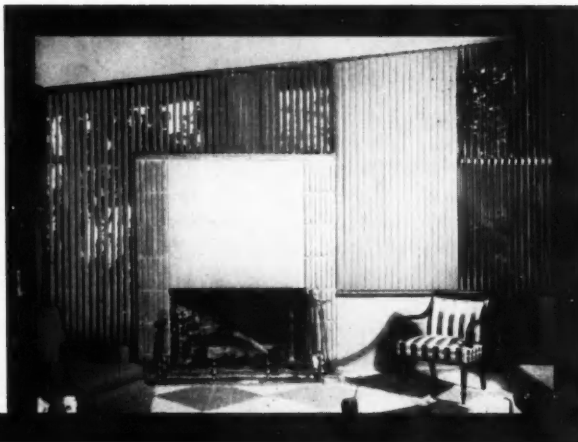
What culture flourishes inside these homes? The homes themselves have been radically altered. Where formerly the houses raised impressive fronts to bowler or top hat, the homes now look outwards. Look inwards, too, you exclaim, thinking of the generous glass. Yes, there is a certain amount of vulgar indecent exposure, as there was with the view window looking in from the street across a draped, unplayed piano. But the very notion of impressiveness has been changing. The Cadillac set want the home spread out, long, low, where formerly the carriage set reared high their antiquarian conglomerate. And in the magazines that reflect the creative gestures among architects the home that is most admired is neither

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long nor high and residential gothic; its character is to be unobtrusive. Our clothing, our formality have eased. Imagine President Cleveland in a Truman shirt. The liking of simple outdoor companions that was exceptional in Teddy Roosevelt comes naturally to us nowadays from Eisenhower. The big boss no longer wears an iron front but underdresses the executive part. Ostentation, in clothing, manner, residence, and car is an offset to concealed executive or managerial failure.

In a country of individualists the assertion of individuality in defiance of the pack has gone out of fashion. Even our gangsters try to affect a polished air and keep their mobsters unobtrusive. Many of our most towering individualists have substituted the indirections of the public relations representative for the naked flexing of their mental muscles. Twenty years ago Ford and Hitler exchanged amenities between monoliths of power; we have learned how their more terrifying ignorance rotted the power behind the imposing facades. We have turned against individuality and put in place of it the professional attitude. No one, neither scientists of the rank of Einstein and Oppenheimer nor virtuosos of the rank of Paderewski, is permitted expressive idiosyncrasy. Instead of a great work of the literary imagination we prefer factual articles; we identify our men of genius with their politics instead of their works.

Why do we fear individuality? Why for that matter do the more reactionary among us crave individuality in any form, no matter how perverse or useless, as a defence against the society we live in? The up-to-date liberal is identified as one who agrees with other liberals; the revolutionist is identified with his party. What has happened to the Dreiser-Darrow breed, the native American radicals? Reputation is sought not through individuality but through success. And success is measured by influence rather than by assertion. What survives of our creative literature may be described as studies in loneliness.

Art is the esthetic realization of individuality in terms and by means more enduring than any single life. Yet our esthetic criticism eschews the individual and tries to make do with words, style, line, structural components. These are all interesting, informative, but if we do not seek the individual through the creative gesture he makes, what do we seek? Bach was concerned with counterpoint only as a means. The new artist as professional tries, like his critics, to make means suffice. Means are anonymous. Historians also are taking for motive the anonymous, inhuman force. History built in this manner is as unreal as the older history built on lives of kings. The supreme historian of our epoch, Winston Churchill, gloriously defies the newer rule. Knowing the forces and having worked with them, he returns us, like Thucydides, to the men. Wielding masses of documentation he composes history as literature, not footnotes. This most unprofessional of politicians defies the rules of every game—except painting—and has suffered all the consequences. Harold Laski complained that Churchill knew nothing of philosophy or economics. But the world-shaker, right or wrong, knew what he wanted and in his own person influenced events, speaking always in candor and unwilling to be tempted, as Laski was, by small fictions.

Our cultural apparatus defeats individuality in all but the few who disregard or at great cost triumph over it. Gifted minds and skilled hands withdraw from cultural participation, become fugitives from maturity. The modern poet seldom starves in an attic, nor does he shine at court: he is a something from which emerges the occasional poem; in his age he is assembled, with photograph, and distinguished as the author of Selected Poems. To be followed, after critical paeans, by Collected Poems. What happens to the man behind the poem during this process?

The new, and first, biography of Charles Ives, by Henry and Sidney Cowell, tells how an American of genius became accepted as a creative leader in the insurance business while failing during forty years to receive any acceptance in his art. Echoing my own words of several months ago, the Cowells describe Ives as "one of the four great creative figures in music of the first half of the twentieth century. The others are Schoenberg, Stravinsky, and Bartok."* For thirty years, between boyhood and the age of forty, Ives composed prolifically, coming home from his burgeoning insurance business to spend much of the night writing sheets of music which he threw atop the pile already rising from the floor. In 1912 he was working on two literary masterpieces, *Essays Before A Sonata*, written to

(Continued on Page 34)

*Charles Ives and His Music by Henry Cowell and Sidney Cowell: New York, Oxford University Press, 1955.



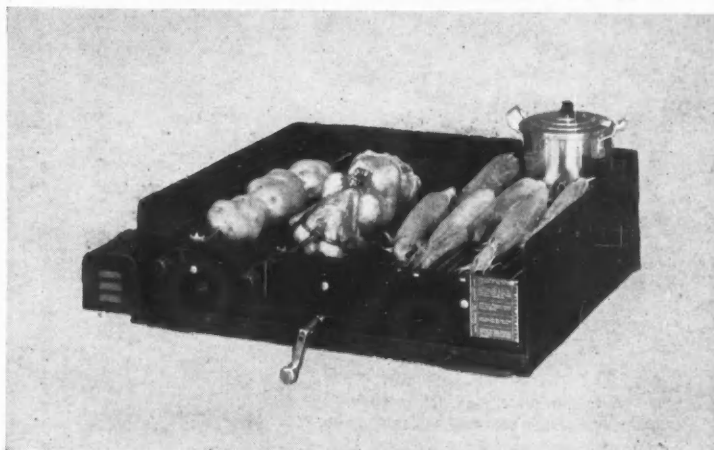
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MUSIC

(Continued from Page 33)

accompany his now belatedly famous and still too little known Concord Sonata for piano, and a training booklet for insurance agents entitled *The Amount to Carry—Measuring the Prospect*, which has become, the Cowells tell us, "the Bible of insurance agents." As a composer Ives revolutionized the art of music and was mocked by skilled musicians when he employed them to perform it; as an insurance dealer he revolutionized the method of selling insurance, "but one may read through the first three sections and most of the fourth, almost 2,000 words, without finding salesmanship mentioned once."

"In October 1953, one of the authors had an animated neighbor on a bus between Kingston and New York who introduced himself as an insurance lawyer engaged in outlining proper estate insurance for his clients. Estate insurance proved to be something 'devised by a famous insurance man of a past generation named Ives.' This gentleman was astonished to hear that Ives wrote music. . . He had some literature with quotations from Ives' insurance pamphlet in his pocket. The writer was pleased to be assured afresh that the insurance business is 'a natural form of expression for an idealist.' " Ives was an idealist in business as in music—I prefer the word, amateur, given its true meaning. He was one who worked not with what is known but with what needs to be known; the insurance professionals recognized his amateur's language and method as a guiding light: the musical professionals, seeing similar methods applied in music, responded by resentment and mockery. At the age of 40 creative fruitfulness withered in Ives; he was an invalid during the remaining forty years of his life. So much for professional recognition. Note that Ives did not starve, nor was he accepted at court. He suffered the oblivion that snuffs out genius.

What do I recommend? Why did I bring up the subject?

I feel that the public welfare depends not on the few professionals who make it their business but on the great body of participants who wait for stoplights, the great body of amateurs who think and speak for and restrain themselves. Whatever the religion of a people, their spiritual welfare, or lack of it, is made evident by their art. Among 160,000,000 people the room at the top is very small, crowded with the wrong sort of professionals, and stuffy. Successful weeds there crowd out truer talent. Every community needs to discover and develop, to provide for and encourage its own talent. Mass entertainment, mass exploitation of the arts, mass education according to standard techniques, the enforcement of mass opinion in every sphere of communication have broken down the creative and spiritual autonomy of the region, the cultural neighborhood. In Europe the arts thrived among many tiny principalities, each concerned to some degree with its own culture. Great areas of America lack or have never had any vestige of cultural neighborhood. If the flourishing of our economy is not to leave a spiritual desert, we cannot entirely turn over to professionals the work of our creative genius.

J.O.B.

JOB OPPORTUNITY BULLETIN

FOR ARTISTS, ARCHITECTS, DESIGNERS AND MANUFACTURERS

Prepared and distributed monthly by the Institute of Contemporary Art as a service to manufacturers and to individuals desiring employment with industry either as company or outside designers. No service or placement fee is charged to artists, architects, designers, or companies.

J.O.B. is in two parts:

I. Openings with manufacturers and other concerns or institutions interested in securing the services of artists, architects or designers. We invite manufacturers to send us descriptions of the types of work they offer and the kinds of candidates they seek. Ordinarily the companies request that their names and addresses not be given.

II. Individual artists and designers desiring employment. We invite such to send us information about themselves and the type of employment they seek.

Please address all communications to: Editor, J.O.B., Institute of Contemporary Art, 138 Newbury Street, Boston 16, Mass., unless otherwise indicated. On all communications please indicate issue, letter and title.

I. OPENINGS WITH COMPANIES

A. ART DIRECTOR: Permanent management position with Washington, D.C. firm engaged in technical illustrations. Must have minimum of 10 years experience in commercial and industrial art production, including responsible charge of preparation of all classes of illustrative material from original layout to final retouching or rendering, and must be familiar with all generally-employed media for graphic presentation. Additional experience in creative art desirable. Age 30-45. Salary open.

B. ARTIST-DRAFTSMAN-RENDERER: Large Massachusetts consumer products manufacturer seeks young woman with art, architectural or mechanical background to assist company staff designer in making renderings and perspective line drawings, interpreting blue prints and handling office routine. Salary \$225-\$300 per month.

C. AUTOMOTIVE STYLISTS: Leading American automobile manufacturer invites experienced candidates to inquire about full-time staff positions in Detroit area in exterior and interior styling, modeling, color selection, etc. Good salaries for those well-qualified by ability and experience with zeal for automotive styling.

D. CLOCK AND TIMER DESIGNERS: New England manufacturer has open staff positions for experienced product designers interested in clock and timer fields.

E. DESIGN ASSOCIATE: Active young architect or industrial designer to collaborate with newly forming company building steel-frame hillside houses. Regard for new construction techniques and material essential. Los Angeles area. Extremely promising future.

F. DESIGNER—THREE-DIMENSIONAL: Large china manufacturer in the Pittsburgh-Cleveland area seeks an experienced full-time staff designer for shape design of vitrified china. Three-dimensional design experience essential, but previous ceramic design background unnecessary. Excellent working conditions. Progressive company attitude. Salary commensurate with experience. Male or female.

G. DESIGNERS: Two experienced industrial designers wanted by large Mid-western manufacturer of watches, jewelry and related items for permanent, full-time staff senior-designer positions. Male candidates, 30-40 years old, Mid-western residents preferred. Watch or jewelry design experience not essential.

H. DISPLAY AND EXHIBITION DESIGNER: Well-established growing New England manufacturer of display and exhibitions of unusually high quality seeks young staff designer to handle working drawings, color schemes, art direction. Advertising and merchandising also involved. Starting salary 4,200-\$4,600 per year.

I. FLOOR COVERING DESIGNER: For full-time staff position with large Pennsylvania company. Prefer designer adept at drawing floral patterns; must be good draftsman. Experience in soft-surface floor coverings desirable.

J. GRAPHIC AND PACKAGING DESIGNER-EXPEDITER: New Massachusetts company in plastic tube container field selling to large national accounts wishes to hire full-time staff designer-expediter with packaging, graphic arts and printing inks experience. Position involves design, color, printing on plastic, scheduling, costing and expediting. Excellent growth prospects. Salary area \$6,000.

K. GREETING CARD ARTIST: New England manufacturer of greeting cards wishes to develop free-lance design sources. Two-dimensional designers wishing to qualify should apply to Editor, J. O. B.

L. INTERIOR-INDUSTRIAL DESIGNER: Large Ohio corporation seeks young designer for full-time staff position handling appearance of sales office in various cities and design of exhibits and displays for trade along coordinated lines. Several years' experience required.

M. LAYOUT ARTIST: Large Pennsylvania company wants young man for permanent assignment. Will consider either a recent graduate or person with advertising layout experience. Need creative and good idea man able to make fast pencil visuals, good comprehensives in color,

(Continued on Page 36)

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- **EXHIBITION STANDS** by Robert Gutmann & Alexander Koch
The first book to cover every phase of exhibition and display work of 140 designers and architects. Experts from seven countries survey the general standard of exhibitions in their countries and indicate the trend of imaginative contemporary three-dimensional design. Cloth, Stuttgart 1955. \$12.50
- **ARCHITECTS' YEAR BOOK #6** edited by Trevor Dannatt
A collection of illustrated articles on architecture, town planning and interior design in U.S.A., England, Japan and the Scandinavian countries etc. Special studies of the works of Pier Nervi, Finn Juhl, Le Corbusier. Cloth, London 1955. \$9.00
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Arts & Architecture

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J.O.B.*(Continued from Page 35)*

and sketches in all mediums. Knowledge of typography and engraving processes also helpful.

N. PACKAGING DESIGNER-ENGINEER: Large Eastern chemical firm has staff opening at management level for experienced packaging designer with strong mechanical engineering background especially in plastics and metals, to develop practical and attractive containers for consumer products.

O. RADIO-TV: Openings are anticipated with a large, well-established manufacturer, for designers with experience in graphic, packaging, furniture, radio and TV design.

P. SALESMAN-CONTACT MAN: Young man wanted to contact interior designers and architects in New England for the purpose of presenting Dunbar Furniture and Woodward Wrought Iron. Must be intelligent, aggressive and ambitious and willing to start immediately. Please apply to: Mr. Charles E. Smith, Charles E. Smith Co., 92 Newbury Street, Boston 16, Massachusetts.

Q. SENIOR ARCHITECTURAL DRAFTSMEN: Positions available for draftsmen preferably with commercial, hospital and/or institutional experience, Los Angeles office. Top wages, and excellent opportunities for advancement. Write, (enclosing resume): Personnel Director, Welton Becket, F.A.I.A., & Associates, 5657 Wilshire Blvd., Los Angeles 36.

R. WALLPAPER DESIGNERS: New England manufacturer of wallpaper wishes to develop free-lance design sources. Two-dimensional designers in New England or New York area wishing to qualify should apply to Editor, J. O. B.

II. ARTISTS AND DESIGNERS SEEKING EMPLOYMENT

The Institute does not necessarily endorse the following individuals, who are listed because they have asked the Institute to help them find employment.

A. ADVERTISING ARTIST—ONE-MAN ART DEPARTMENT: Over 20 years experience in graphic arts, including plates, dies and color printing production, specializing in package design, lettering, spot drawings, catalogues, displays, pencil and color renderings, etc. Complete service from roughs to finished printed product. Would like to contact firms in Boston area for free-lance work.

B. ARCHITECT-DESIGNER 10 years experience as an architect. 1 year's experience with plastics and other new materials for use in prefabrication of buildings. Interested in prefabrication, mass-production, lightweight space frames and in developing prefabricated plastic house. Registered in Pennsylvania, living on West Coast. Male, age 32, married. Willing to relocate.

C. ART DIRECTOR-LAYOUT ARTIST: 20 years experience in all phases of general and industrial advertising with agencies, manufacturers, booklets, catalogues, sales promotion, packages. Good knowledge of typography and production. Desires permanent position with agency or manufacturer. Male, married. Willing to relocate.

D. ARTIST-TEACHER: B.S. in Education, Mass. School of Art; attended Cranbrook Academy and California College of Arts & Crafts. Presently completing studies for M.A. degree at Columbia. Can teach drawing, painting, furniture, jewelry design and ceramics. Desires teaching position in art school, college or university. Male, age 24, married.

E. DESIGNER: Graduate of Art Institute of Chicago has New York City retainer accounts for record album covers and chinaware decoration. Desires free-lance or retainer work on greeting cards, glass, wallpaper, rugs, book-jackets, etc. Write: John Carlis Studio 10, 20 West 25th Street, New York 10, N.Y.

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for complete details:

ROGER DARRICARRERE: designer and manufacturer
8030 West 3rd Street, Los Angeles, Calif. WEBster 12526

F. DESIGNER: Cooper Union and Pratt Institute graduate (B.I.D., 1952) with experience in office interiors, store planning, exhibition, furniture and graphic design. Prepared to offer clients a comprehensive, creative service from the design of the product to the design of the letterhead. Male, age 27, single.

G. DESIGNER Graduate of Madison College, Virginia, seeks free-lance assignments in advertising, commercial art, illustration, textiles, trademarks, packaging, greeting cards.

H. DESIGNER-ARTIST: Studied in Europe, Institute of Design and Academy of Fine Arts. Experience in graphic design, commercial design, display, textile ceramics and furniture and interiors in Europe. 5 years experience in U.S. working for one of largest advertising and display companies designing displays, packaging, exhibitions. Will accept position in packaging, advertising or display design.

I. DESIGNER-STYLIST: 20 years experience in various fields and materials as product designer, executive stylist. Desires responsible creative position with either appliance or radio manufacturer. Male, age 42 married. Willing to relocate.

J. DESIGNER-TEACHER: B. A. and M.A. Currently working for Ph.D. Experience in teaching and professional designing. Interested in exhibiting, college and designing positions. Book on Contemporary Furniture design under publication. Male, age 33, married. Willing to relocate.

K. DISPLAY MANAGER: Former Institute of Design student. 3 years department and chain store experience. Seeks responsible position with industrial concern or free-lance window trimming and interior display. Male, age 31. Los Angeles area only.

L. INDUSTRIAL DESIGNER: 5½ years experience with refrigeration, air conditioning, water heaters, etc. Presently Product Manager in the major appliance field in the Mid-west. Desires position as Product Manager or Assistant to Manager. Male, age 30, married. Willing to relocate.

M. INDUSTRIAL DESIGNER: Graduate University of Illinois in Industrial Design. 2 years with major appliance manufacturer on training program and in design section. 2 years handling all design assignments of small manufacturing company. Desires position with free-lance design office or design section of manufacturing company in West, Midwest or South. Male, age 32, married.

N. INDUSTRIAL DESIGNER—DESIGN DIRECTOR: 8 years experience as industrial designer. Presently styling director for major appliance manufacturer. Expert and lecturer on all phases of technical illustration for product catalogues, etc., and can train personnel and assume supervision of styling department. Knowledge of management procedures, materials and manufacturing methods. Desires position with reputable manufacturer. Male, age 39, married. Willing to relocate.

O. INDUSTRIAL DESIGNER-SCULPTOR: Graduate of Institute of Design and Pratt Institute. Expert model and prototype builder in all materials. Seeks connection with progressive firm in Southern California area. Male, age 39, married.

P. INTERIOR DESIGNER: Graduate of New York School of Interior Decoration. 3 years experience selling home furnishings. 2 years in interior display. Presently with New York department store as consultant decorator. Seeks advantageous position. Male, age 23, single. Willing to relocate.

Q. INTERIOR DESIGNER: Honor graduate of Brooklyn College presently employed as college art teacher desires position with firm or institution where she can participate in or be a part of some creative original work in architecture, planning, interior or furniture design. Female, age 22, single.

R. INTERIOR DESIGNER: Graduate Boston University (1954), B.S. in Design, seeks starting position in the field of interior design. Female, age 22, single. Boston area only.

S. MERCHANDISER-STYLIST: 8 years of buying, merchandising, promotion and advertising — related experience with department and specialty stores. Vassar graduate. Female, age 33, single.

T. TEXTILE DESIGNER: R.I.S.D. graduate (1952), B.F.A.; presently working for M.F.A. in textile design at Syracuse University. Desires position in New England area. Male, age 25, married.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to *Arts & Architecture* and your requests will be filled as rapidly as possible. Items preceded by a check (✓) indicate products which have been merit specified for the new Case Study House 17.

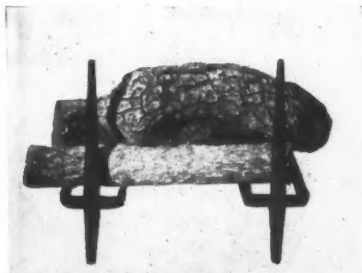
NEW THIS MONTH

(246a) Theatrical Lighting Catalogue No. 1: Is a comprehensive presentation of lighting instruments and accessories required for entertainment productions. Contents include information on stage layouts, spotlights, floodlights, striplights, special equipment, control equipment, accessories and remote control devices. To obtain a copy write to Century Lighting, Dept. AA, 521 West 43rd St., New York 3, New York.



(248a) Furniture: Paul McCobb's latest brochure contains accurate descriptions and handsome photographs of pieces most representative of the McCobb collections of furniture. Write for this reference guide to Hanley-Howard, Dept. AA, 8950 Beverly Blvd., Los Angeles 48, Calif.

✓(251a) Concrete emulsions: Red Label Suconem minimizes efflorescence, has proved an effective water-bar. Merit specified for Case Study House No. 17. For complete information write Super Concrete Emulsions Limited Dept. AA, 1372 E. 15th St., Los Angeles, Calif.



✓(249a) Fireplace tools and grates: Profusely illustrated brochure showing firetools, stands and wall brackets, andirons (cast iron), grates and standing ashtrays. Merit specified for Case Study House No. 17. Write to Stewart-Winthrop, Dept. AA, 7570 Woodman Ave., Van Nuys, Calif.

(247a) Contemporary home furnishings: A new 1955 illustrated catalogue presenting important examples of

Raymor's complete line of contemporary home furnishings shows designs by Russell Wright, George Nelson, Ben Seibel, Richard Galef, Arne Jacobsen, Hans Wagner, Tony Paul, David Gil, Jack Equier and others. Included is illustrative and descriptive material on nearly 500 decorative accessories and furnishings of a complete line of 3000 products. Catalogue available on request from Richards Morgenthau, Dept. AA, 225 Fifth Ave., New York City 10, New York.

✓(250a) Built-in appliances: Oven unit, surface-cooking unit, dishwasher, food waste disposer, water heater, 25" washer, refrigerator and freezer are featured built-in appliances merit specified for Case Study House No. 17. Recent introductions are three budget priced appliances, an economy dryer, a 12½ cubic ft. freeze chest and a 30" range. For complete details write Westinghouse Electric Supply Co., Dept. AA, 4601 So. Boyle Ave., Los Angeles 58, Calif.

(252a) Stained Glass Windows: 1" to 2" thick chipped colored glass embedded in cement reinforced with steel bars. A new conception of glass colored in the mass displays decomposing and refracting lights. Design from the pure abstract to figurative modern in the tradition of 12th century stained glass. For brochure write to Roger Darricarrere, Dept. AA, 8030 W. 3rd St., Los Angeles, Calif.

APPLIANCES

(426) Contemporary Clocks and Accessories: Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; lastex wire lamps, and bubble lamps. George Nelson, designer. One of the finest sources of information, worth study and file space.—Howard Miller Clock Company, Zeeland, Mich

(977) Electric Barbecue Spit: Folder Rotir electric barbecue spit with seven 28" stainless steel Kabob skewers which revolve simultaneously over charcoal fire; has drawer action so unit slides in and out for easy handling; heavy angle-iron, gear head motor, gears run in oil; other models available; full information barbecue equipment including prints on how to build in kitchen or den. Merit specified CSHouse No. 17.—The Rotir Company, 8470 Garfield Ave., Bell Gardens, Calif.

FABRICS

(171a) Contemporary Fabrics: Information one of best lines contemporary fabrics by pioneer designer Angelo Testa. Includes hand prints on cottons and sheers, woven design and correlated woven solids. Custom printing offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer to all your fabric needs; reasonably priced. Angelo Testa & Company, 49 East Ontario Street. Chicago 11, Illinois.

FLOOR COVERINGS

(989) Custom Rugs: Illustrated brochure custom-made one-o-f-a-kind rugs and carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service, well worth investigation.—Rug-crofters, Inc., 143 Madison Avenue, New York 16, N.Y.

FURNITURE

(314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Noguchi, Nelson; complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(188a) Baker Modern Furniture: Information complete line new contemporary furniture designed by Finn Juhl, tables, cabinets, upholstered pieces, chairs; represents new concept in modern furniture; fine detail and soft, flowing lines combined with practical approach to service and comfort; shelf and cabinet wall units permit exceptional flexibility in arrangement and usage; various sections may be combined for specific needs; cabinet units have wood or glass doors; shelves and trays can be ordered in any combination; free standing units afford maximum storage; woods are English hawwood, American walnut, white rock maple in contrasting colors—almost true white and deep brown; most pieces also available in all walnut; wood and provides protection against special finish preserves natural finish of wear and exposure to moisture; excellent craftsmanship; data belong in all contemporary files; illustrated catalog available.—Baker Furniture, Inc., Grand Rapids, Michigan.

(323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrik Van Keppel, and Taylor Green—Van Keppel Green, Inc., 9501 Santa Monica Boulevard, Beverly Hills, Calif.

(174a) Information available on contemporary grouping, black metal in combination with wood, for indoor-outdoor use. Illustrated catalogue of entire line offers complete information.—Vista Furniture Company, 1541 West Lincoln, Anaheim, California.

(206a) Mogensen/Combs of Brentwood Village, 11708 Barrington Court, West

Los Angeles, at Sunset Boulevard, is the place in Southern California for Scandinavian Modern. This handsome shop represents and has stock of Scandinavian furniture, decorative fabrics, floor coverings, lamps and shades, graphic art books, ceramics, greeting cards, wall papers, silver, jewelry, stainless steel, fine china, crystal and pewter. If impossible to visit this shop write for the complete brochure giving details and photographs of the stock. Mogensen/Combs of Brentwood Village, ARizona 7-7202.

(230a) Contemporary Office Furniture: Newly published illustrated brochure describing contemporary high-style office furniture in CMF quality line. Many examples shown, including such features as solid brass hardware, full-size file drawers fitted for Pendaflex File Folders; wide range of beautiful cabinet woods combined with cigarette-proof micarta tops. Perfect workmanship, finish of this handsome line, combined with moderate price, make it ideal for retail stores, offices, reception room. C M F has recently affiliated with Vista Furniture Company of Anaheim. For full information and complete price list, write to Costa Mesa Furniture Mfg. Co., Dept. AA, 2037 Placentia St., Costa Mesa, California.

HEATING & AIR CONDITIONING

(143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal; merit specified CSHouse 1952—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(224a) Thermador Wall Heat Fan—Information now available on this sturdy, compact, safe unit—quickly installed, economical to use. Separate switches for fan and heat, neon working indicator light. Lower grille forces warm air downward creating less heat waste. Fan action induces constant air flow over resistance coils, prevent-

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✓ (233a) Pryne Blo-Fan: Ceiling "Spot" ventilator. Newly available information describes in detail the principles and mechanics of Blo-Fan, an effective combination of the breeze fan and the power of a blower in which best features of both are utilized. Includes many two-color illustrations, helpful, clearly drawn diagrams, specifications and examples of fans of various types and uses. Blo-Fan comes in three sizes for use in various parts of the house and can also be combined with a recessed light unit, amply illuminating range below. For this full and attractive brochure, write to Pryne & Co., Dept. AA, 140 N. Towne Ave., Pomona, California.

LANDSCAPING

✓ (239a) Specimen plants, tropicals, containers available at Van Herrick's, merit specified for landscaping of CSHouse No. 17. Consultation and fully qualified service. Send for information on plant care.—Van Herrick's, 10150 National Blvd., Los Angeles, California.

LIGHTING EQUIPMENT

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Mfg. Corp., 2229 4th Street, Berkeley 10, California.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lenses, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950 Stamford Lighting, 431 W. Broadway, New York 12, N. Y.

(782) Sunbeam fluorescent and incandescent "Visionaire" lighting fixtures for all types of commercial areas such as offices, stores, markets, schools, public buildings and various industrial and specialized installations. A guide to better lighting, Sunbeam's catalog shows a complete line of engineered fixtures with comprehensive technical data and specifications. The catalog is divided into basic sections for easy reference.—Sunbeam Lighting Company, 777 East 14th Place, Los Angeles 21, California.

✓ (375) Lighting Fixtures: Brochures, bulletins Prylites, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, automatic closet lights; adjustable spots; full technical data, charts, prices.—Pryne & Company, Inc., 140 North Towne Avenue, Pomona, Calif.

MISCELLANEOUS

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—A. F. DuFault, Pacific Telephone & Telegraph Company, 740 So. Olive St., Los Angeles, California.

✓ (240a) Anthony Bros. pools introduce easy-to-operate rust-proof filter system, with highly effective bacteria elimination. Nighttime illumination by underwater light. Special ladder a unique feature. Will design and build pool of any size. Terms can be arranged to customer's satisfaction. Write for brochure, Anthony Bros. Dept. AA, 5871 East Firestone Blvd., South Gate, Calif.

✓ (238a) The Safe-O-Matic swimming pool cover keeps pool clean, conserves pool temperature, guarantees safety. Four roll carriers support aluminum rails to which heavy aluminum tubing is hinged. Outer cover is of heavy deak canvas impervious to flame and water. An enclosed electric reduction motor ¼ H.P. powers the cover which fold back in 35 seconds. Sun-drying and service deck (optional) includes service bar, will conceal cover. Write for brochure Safe-O-Matic Mfg. Co. Dept. AA, 33 St. Joseph Street, Arcadia, Calif.

PAINTS, SURFACE TREATMENT

(228a) Mosaic Western Color Catalog —In colors created especially for Western building needs, all of the clay tile manufactured by The Mosaic Tile Company is conveniently presented in this new 8-page catalog. Included in their various colors are glazed wall tile, ceramic, Velvetex and Granitex mosaics, Everglaze tile and Carlyle quarry tile. Completing the catalog is data on shapes, sizes and trim, and illustrations of a popular group of Mosaic

All-Tile Accessories for kitchens and baths. For your copy of this helpful catalog, write The Mosaic Tile Company, Dept. AA, 829 North Highland Avenue, Hollywood 38, California.

SASH, DOORS AND WINDOWS

✓ (212a) Glide Aluminum Sliding Windows: Complete Glide brochure available on aluminum sliding windows, engineered with precision, made of finest extruded aluminum, stainless steel weatherstripping and rollers for better performance, endurance. Advantages: eliminates need for costly cleaning apparatus, scaffolding; easier, less expensive installation; never requires painting; lowers insurance rates; guaranteed for life of building. Write to L. Pinson, Dept. AA, Glide Windows, Inc., 7463 Varna Ave., No. Hollywood, Calif.

(202A) Profusely illustrated with contemporary installation photos, the new 12 page catalog-brochure issued by Steelbilt, Inc., pioneer producer of steel frames for sliding glass doorwalls and windows, is now available. The Brochure includes isometric renderings of construction details on both Top Roller-Hung and Bottom Roller types; 3" scale installation details; details of various exclusive Steelbilt engineering features; basic models: stock models and sizes for both sliding glass doorwalls and horizontal sliding windows. This brochure, handsomely designed, is available by writing to Steelbilt, Inc., Gardena, Cal

(356) Doors, Combination Screen-Sash: Brochure Hollywood Junior combination screen metal sash doors; provides ventilating screen door, sash door; permanent outside door all in one.—West Coast Screen Company, 1127 East Sixty third Street, Los Angeles, California (in 11 western states only.)

(210a) Soulé Aluminum Windows; Series 900: From West's most modern aluminizing plant, Soulé's new aluminum windows offer these advantages: aluminite finish for longer wear, low maintenance; tubular ventilator sections for maximum strength, larger glass area; snap-on glazing beads for fast, permanent glazing; Soulé putty lock for neat, weather-tight seal; bind-free vents, 90% openings; ¾" masonry anchorage; installed by Soulé-trained local crews. For information write to George Cobb, Dept. BB, Soulé Steel Company, 1750 Army Street, San Francisco, Calif.

(222a) Architectural Window Decor—LouverDrape Vertical Blind's colorful new catalog describes LouverDrape as the most flexible, up-to-date architectural window covering on today's market. Designed on a 2½ inch module, these vertical blinds fit any window or

skylight—any size, any shape—and feature washable, flame-resistant, colorfast fabric by DuPont. Specification details are clearly presented and organized and the catalog is profusely illustrated. Write to Vertical Blinds Corp. of America, Dept. AA, 1936 Pontius Avenue, Los Angeles 25, California.

SPECIALTIES

(152) Door Chimes: Color folder Nu-Tone door chimes; wide range styles, including clock chimes; merit specified CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(183a) New Recessed Chime, the K-15, completely protected against dirt and grease by simply designed grille. Ideal for multiple installation, provides a uniformly mild tone throughout house, eliminating a single chime too loud in one room. The unusual double resonator system results in a great improvement in tone. The seven-inch square grille is adaptable to installations in ceiling, wall and baseboards of any room.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

STRUCTURAL BUILDING MATERIALS

207A—Unusual Masonry Products: complete brochure with illustrations and specifications on distinctive line of concrete masonry products. These include: Flagcrete—a solid concrete veneer stone with an irregular lip and small projections on one face—reverse face smooth; Romancrete—solid concrete veneer resembling Roman brick but more pebbled surface on the exposed face; Slumpstone Veneer—four-inch wide concrete veneer stone, softly irregular surface of uneven, rounded projections—all well suited for interior or exterior architectural veneer on buildings, houses, fire places, effectively used in contemporary design. Many other products and variations now offered. These products may be ordered in many interesting new colors. Brochure available by writing to Department AA, General Concrete Products, 15025 Oxnard Street, Van Nuys, California.

(211a) New Soulé Steel Stud: Major improvement in metal lath studs, Soulé's new steel studs were developed to give architects, builders stronger, lighter, more compact stud than previously available. Advantages: compact open-web design, notched for fast field-cutting; continuous flanges; five widths; simplifies installation of plumbing, wiring, channel. For steel stud data write George Cobb, Dept. AA, Soulé Steel Company, 1750 Army Street, San Francisco, California.

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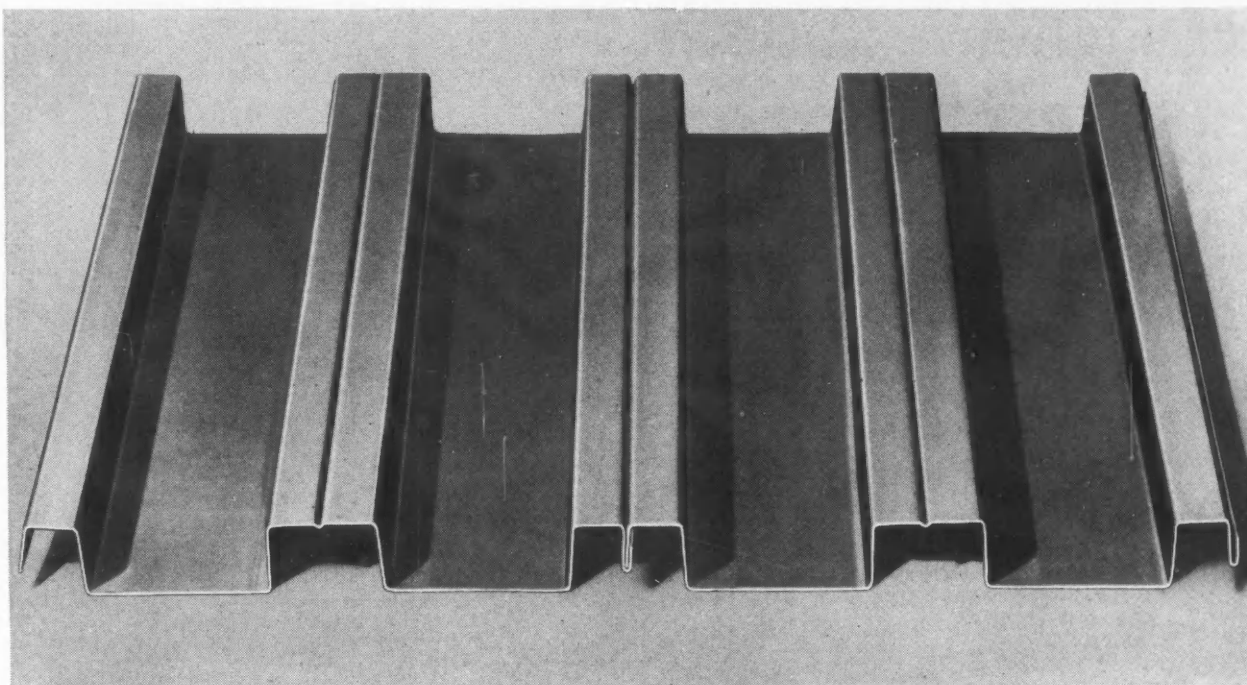
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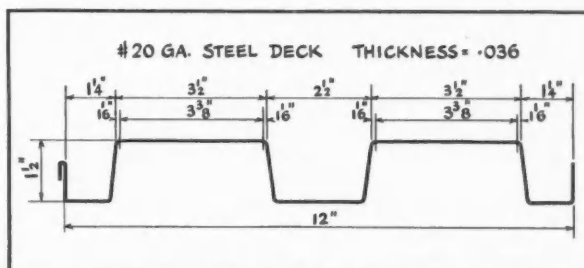
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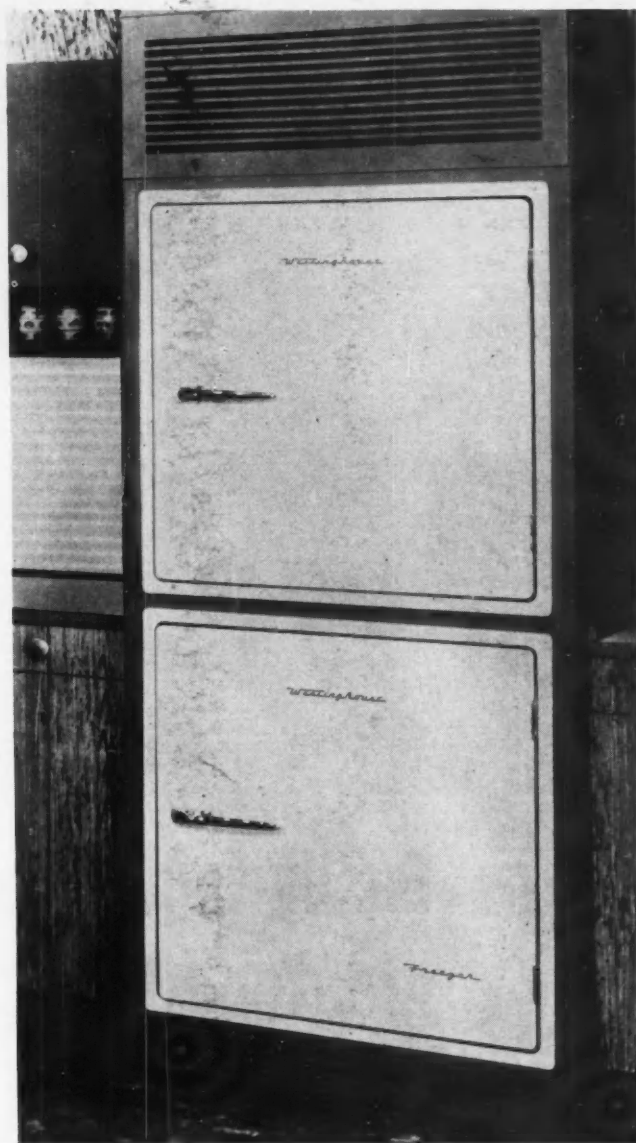
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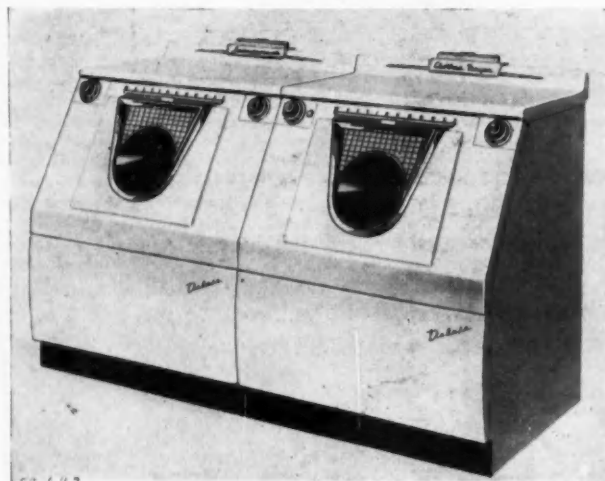
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